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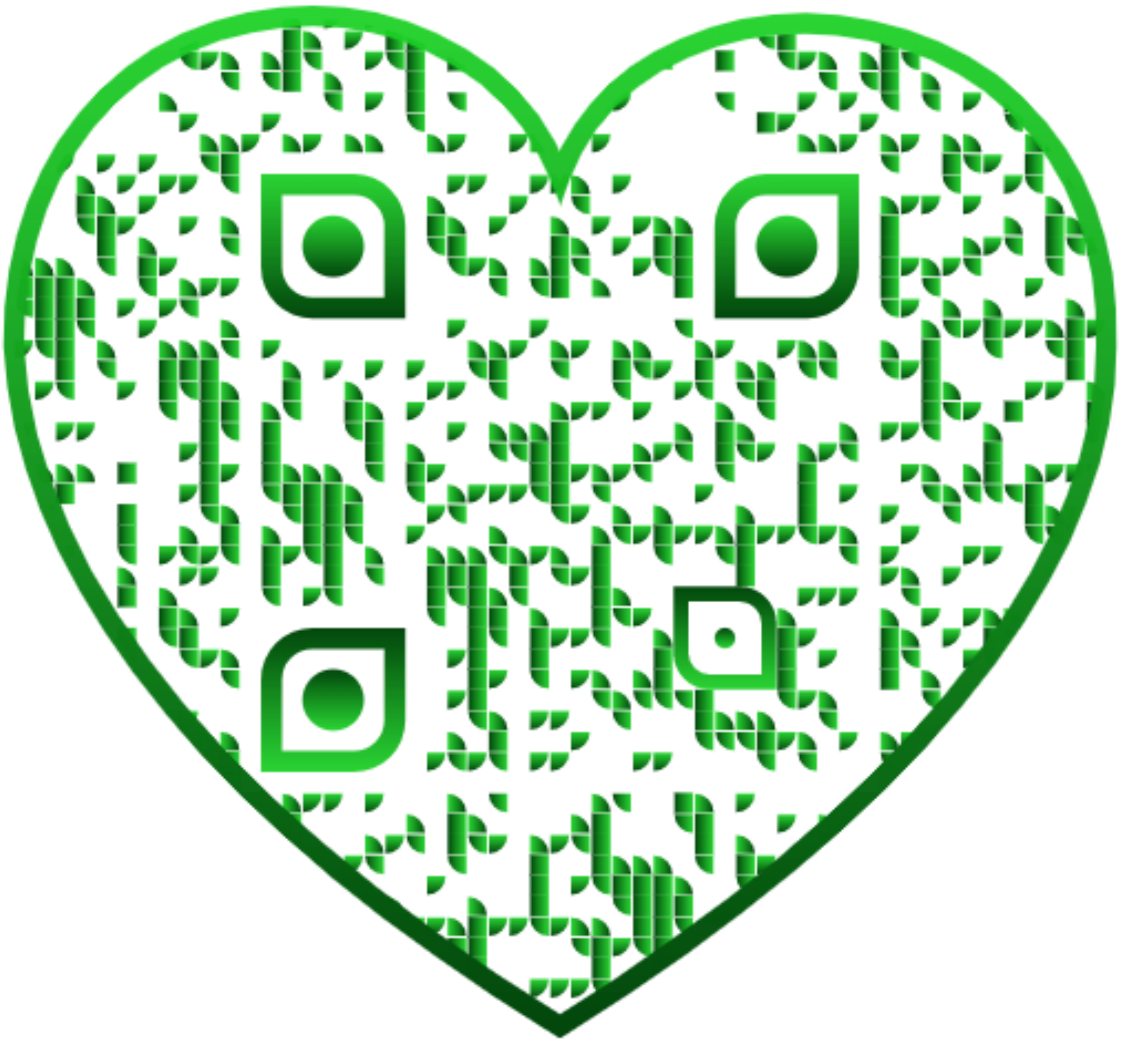

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Just An Old, Sweet Song

A SOLO GUITAR ACCOMPANIMENT TO "GEORGIA ON MY MIND"

BY JIMMY BROWN

"GEORGIA ON MY MIND," written back in 1930 by Hoagy Carmichael (music) and Stuart Gorrell (lyrics), has been covered by numerous artists working in many genres over the years, among them Louis Armstrong, James Brown, Django Reinhardt and Michael Bolton. Two of the best-known versions are Willie Nelson's tender reading (*Stardust*, 1978), and Ray Charles's soulful, elegant 1960 arrangement (*The Genius Hits the Road*), currently enjoying renewed popularity thanks to its inclusion on the hit soundtrack to the film *Ray*.

My arrangement of "Georgia on My Mind" is based primarily on Charles's rendition, recorded in the key of G, though without some of the sophisticated harmonic embellishments provided by the orchestral string section. It also borrows a few chord changes from Nelson's arrangement (recorded in Db) that I found to work better in a solo acoustic guitar setting than the jazzy 13th chords heard on the Charles recording.

My introduction to the song, depicted in **FIGURE 1**, is loosely based on the intro to the Nelson arrangement. Notice how the chord-melody approach employed in the first two bars gives way to a rolling succession of ringing triplet arpeggios. This "12/8" feel (so called because there are three notes per beat, times four beats to the bar) continues for the remainder of the song, which is charted out in **FIGURE 2**. The diagonal slashes in the tablature indicate that the triplet arpeggio pattern illustrated in the first bar should be applied to the entire progression; use the chord grips shown at the beginning of this figure. As you familiarize yourself with these voicings, experiment with picking the top three strings on some of the chords (plus the bass note) instead of the middle three. This gives you the option of going high or low, or mixing and matching.

FIGURE 3 presents alternative voicings you can use in place of some of the chords shown in **FIGURE 2**. The slightly different feel and character of these substitute voicings allows for greater flexibility in the arrangement. For example, by playing the voicings arranged for the top four strings, you'll get a lighter, airier sound than that produced by those in the lower register. This approach also does a better job of highlighting the descending bass line of the verse progression.

"Georgia on My Mind" is built on a standard 32-bar "AABA" song form, with three eight-bar "A" sections (the first, second and third verses) and an eight-bar "B," or bridge section that falls between verses two and three. (The sections are clearly marked in **FIGURE 2**.) In jazz, where it's customary to repeat the form of a song several times to allow for improvisation before returning to the melody, each AABA cycle is commonly referred to as one "chorus." Note that Nelson's arrangement of "Georgia" goes through the entire AABA form twice (two choruses), with a harmonica solo replacing the vocal on the first two "A" sections of the second chorus, while Charles follows an abridged two-chorus format—AABA-BA—with the first two "A" sections of the second chorus eliminated.

Charles brings his arrangement to a dramatic climax with a rather sophisticated harmonic device known as a "deceptive cadence," substituting an F9 chord for the expected G on the lyric "mind." This is followed by E7 and a "two-five-one" cadence—Am7-D7-G—after which he ends the song on a stock blues turnaround in G. Nelson does basically the same thing, but instead of ending on the blues turnaround fades out on a I-IVb7 vamp (Db-Gb7). While both of these rather ambitious endings work with my arrangement, you'd do just fine with the short, sweet ending shown in **FIGURE 4**, which creates a satisfying feeling of closure, though in a much simpler fashion. Simply substitute this figure for the last two bars of **FIGURE 2**. ■

MARK R. ROTHSCHILD/STAR FILE

"GEORGIA ON MY MIND"

arranged for solo acoustic guitar (w/pick or fingerstyle)

FIGURE 1 intro

Slowly

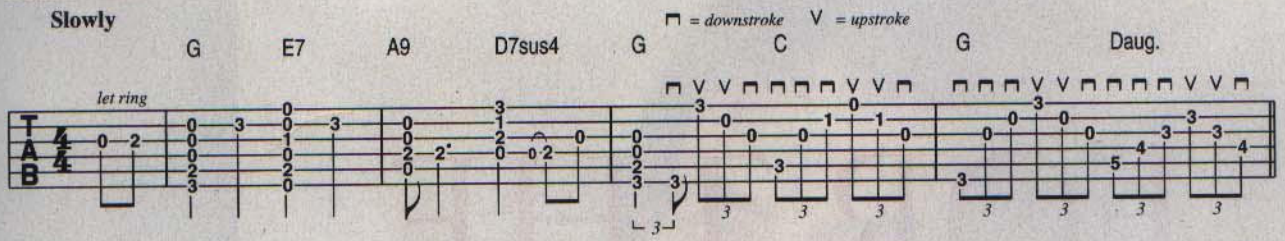
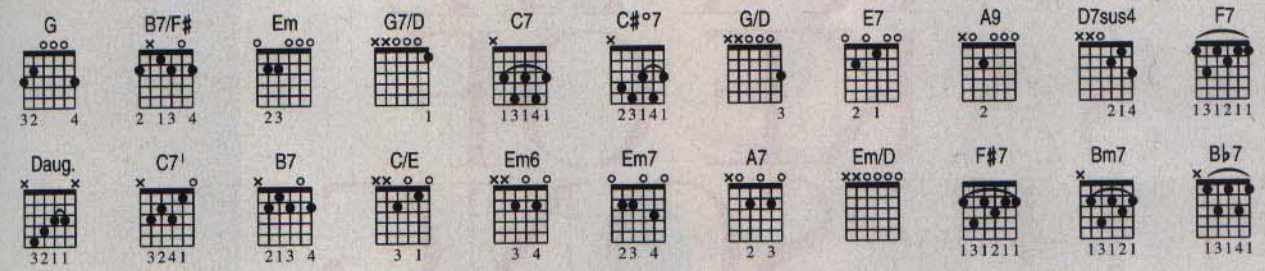
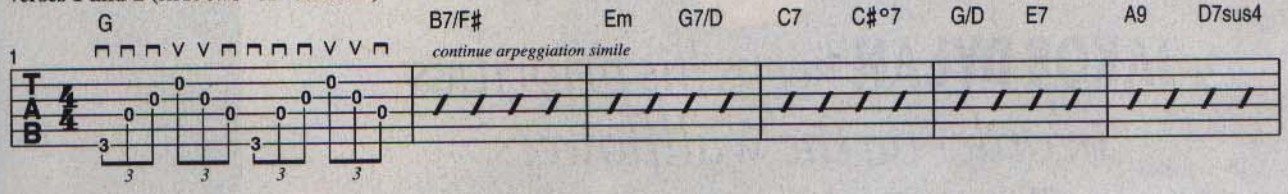


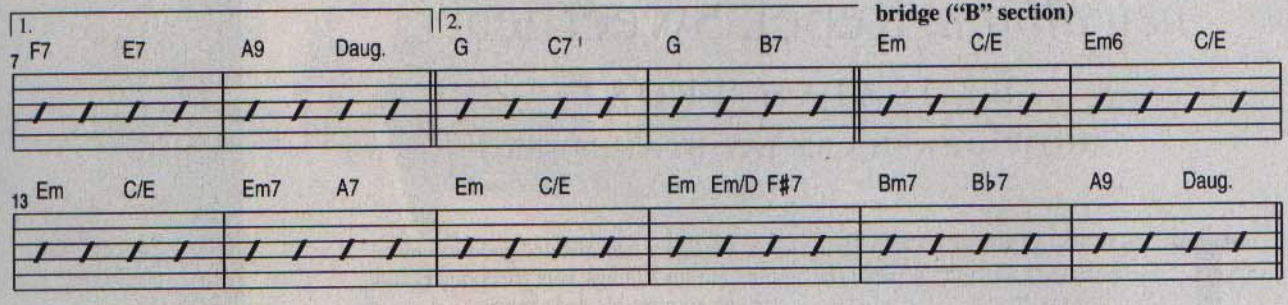
FIGURE 2



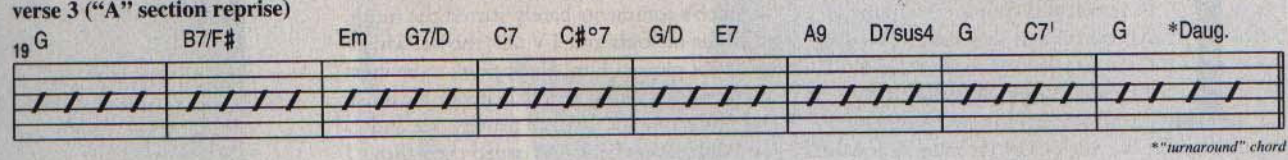
verses 1 and 2 (first two "A" sections)



bridge ("B" section)

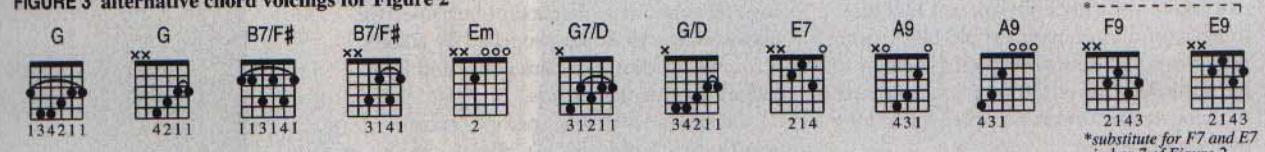


verse 3 ("A" section reprise)



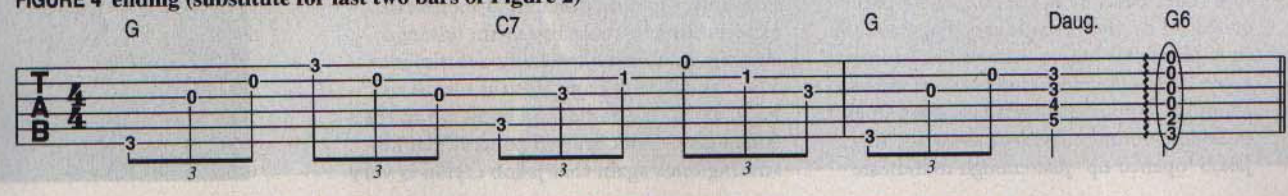
*"turnaround" chord

FIGURE 3 alternative chord voicings for Figure 2



*substitute for F7 and E7 in bar 7 of Figure 2

FIGURE 4 ending (substitute for last two bars of Figure 2)



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Tips on how to play this issue's transcriptions

Coldplay "Yellow"

This cleverly crafted song is built around two complementary rhythm guitar parts (labeled Gtrs. 2 and 3), both in the same unusual tuning: E A B G A D#. The tuning makes possible some heavenly sounding chord voicings (see chord grips), characterized by sparkly open-string notes and intervals made of pitches that are whole steps and half steps apart.

When strumming the chords in these two guitar parts, take care not to inadvertently mute any of the open-string notes with the fingers of your left hand. A good way to avoid this is to fret the strings with the fingers at a high, almost perpendicular, angle to the neck.

Use this same "upright fretting" approach when executing the cool "Chuck Berry meets the Edge" oblique bends in the standard-tuned Guitar 1 part (see bars 3-10). In both cases a ringing open B string is sandwiched between fretted notes on the G and high E strings. —*Jimmy Brown*

The Beatles "Michelle"

Before playing this Beatles—actually, Paul McCartney—masterpiece, take a moment to get comfortable with the tab numbers and chord frames, keeping in mind that everything is relative to the position of the capo, which is deployed at the fifth fret. Since it's easy to get lost when playing anything more than a few frets above the capo, it's a good idea to familiarize yourself with the chord shapes illustrated at the beginning of the transcription, especially the diminished chords, before diving into the tab.

When playing the signature melodic guitar part introduced in the song's intro (bars 1-4), try to have all the tones in each three-note chord ring together and to minimize the time between chords as much as possible as you change grips. The goal is to make it sound as if those notes are ringing uninterruptedly the whole time.

As you strum the jazz-style chords in "Michelle," use steady downstrokes on all quarter-note chord rhythms, employing a relaxed, almost lazy-sounding alternate (down-up) strumming technique for eighth-note pairings like those on beat two of bar 5.

You'll notice that the transcription includes the brilliant overdubbed melodic bass lines McCartney plays at sections E and G. To play this part (labeled Bass 2) in the same register on a guitar without a capo, simply "transpose" all tab numbers down 12 frets. You can also play the part on a guitar with a capo at the fifth fret by moving each note in the tab down seven frets and over to the next lower string. —*Jeff Perrin*

Johnny Cash "Wayfaring Stranger"

Johnny Cash's austere fingerstyle guitar playing on this classic ballad both reinforces the song's somber mood and gives his hauntingly beautiful vocal performance the space it deserves.

The intro to the song consists of two guitar parts: The one labeled Gtrs. 1 and 2 is a composite of the two fingerpicked guitars played on the recording; the other, labeled Gtr. 3, is an adaptation of the fiddle part for the acoustic. Either can serve as an intro for the solo guitarist.

In the Travis-style, alternating bass fingerstyle approach taken throughout most of the song, the thumb is assigned to the bottom three strings and the fingers handle the top three strings. For the most part, the thumb and fingers "take turns," although there are plenty of moments—e.g. beat two in bars 2, 3 and 4—where the thumb and fingers pick notes at the same time. The chords that fall on the middle strings may be strummed with the thumb alone, especially for the simpler accompaniment pattern played behind the accordion and fiddle solo sections (see letters D and E). —*Jeff Perrin*

Rod Stewart "You're in My Heart (The Final Acclaim)"

To play this song's intro and verse sections fingerstyle, as indicated above measure 1, assign a different pick-hand finger to each chord note and have it remain there for the duration of the chord. For example, as you play through the Emaj7/G# chord in bar 1, your index finger picks any notes fretted on the fourth string, your middle finger plays those fretted on the third string and your index finger handles the second string. The thumb sounds any low notes on the bottom two strings, and unless otherwise indicated, the notes of each chord are to be picked simultaneously. The exceptions are the "rolled" arpeggios, such as the Gm6 chord on beat four of bar 2. Here, the upward-pointing squiggly arrow to the left of the tab numbers indicates a staggered articulation, produced by picking the notes from lowest to highest in quick succession.

Guitarist Jim Cregan employs a finger-strumming approach for the song's chorus (section E), providing an effective contrast to the more delicate fingerpicking that accompanies the verse sections. Strum the strings with either your fingers or thumb, whichever feels most comfortable. —*Jeff Perrin*

Tim McGraw "Live Like You Were Dying"

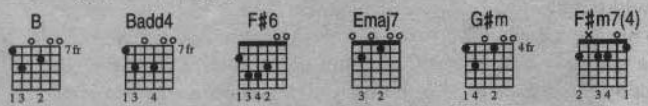
The relaxed, free-flowing sound of the acoustic guitar in this song is largely the result of guitarist Darren Smith's use of a stock playing technique that's often described as "16th-note pendulum strumming." This involves maintaining a steady, uninterrupted down-up-down-up strumming motion, regardless of whether you actually play the chord on every single 16th note. Chords that falls on the first or third 16th note of the beat (this includes all quarter notes and eighth notes) are strummed with a downstroke, whereas chords that fall on the second or fourth 16th are played with an upstroke. For any rhythm longer than a 16th note, such as the eighth, dotted eighth and quarter notes in bar 9, and any tied notes, simply allow your pick to pass over the strings without touching them, producing a silent "ghost" strum while chord notes continue to ring. This technique takes a bit of practice to master, so start slowly while tapping your foot on each downbeat and concentrate on learning only one or two bars at a time. Once you get used to the perpetual strumming motion, you'll find that it really helps relax your pick hand and get you into the groove. The result is a cleaner and more natural-sounding performance. —*Jeff Perrin*

{ E-Z GUITAR } *Arranged by Matt Scharfglass*

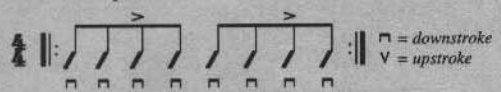
YELLOW Coldplay

As heard on the Parlophone recording *Parachutes* • By Guy Berryman, Jon Buckland, Will Champion and Chris Martin

Tuning (low to high): E A B G B D♯.



basic strum pattern:



B F♯6 Emaj7 B

B F♯6
Look at the stars Look how they shine for you everything you
Emaj7
do Yeah they were all yellow
B F♯6
I came along I wrote a song for you and all the things you
Emaj7
do And it was called "Yellow"
B F♯6
So then I took my turn Oh what a thing to've
Emaj7 B Badd4 B
done and it was all yellow

chorus:

Emaj7 G♯m F♯6 Emaj7 G♯m F♯6
(Ah) Your skin oh yeah your skin and bones (Ooh) turn in - to somethin' beautiful
Emaj7 G♯m F♯6 Emaj7
(Ah) D'you know you know I love you so You know I love you so

B F#6 Emaj7 B

B F#6
I swam across I jumped across for you Oh what a thing to
Emaj7
do 'cause you were all yellow
B F#6
I drew a line I drew a line for you Oh what a thing to
Emaj7 B Badd4 B
do and it was all yellow

chorus:
Emaj7 G#m F#6 Emaj7 G#m F#6
(Ah) Your skin oh yeah your skin and bones (Ooh) turn in - to somethin' beautiful
Emaj7 G#m F#6 Emaj7
(Ah) D'you know for you I bleed myself dry For you I bleed myself
B F#6 Emaj7 B
dry It's
B F#6 Emaj7
true Look how they shine for you Look how they shine for you Look how they shine for...
B F#6 Emaj7
Look how they shine for you Look how they shine for you Look how they shine

B F#m7(4) Emaj7
Look at the stars Look how they shine for you And all the things that you do

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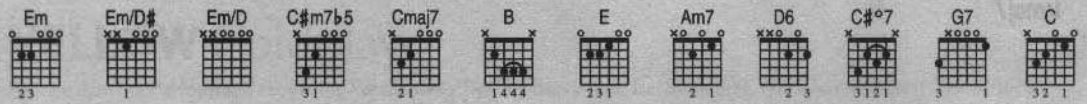
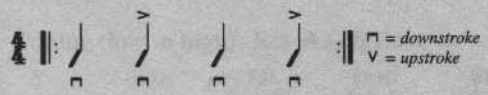
MICHELLE The Beatles

As heard on the Capitol recording *Rubber Soul* • By John Lennon and Paul McCartney

w/capo at first fret
All chord shapes are relative to the capo.
All chords sound one half step higher than written (key of F minor).



basic strum pattern:



Em Em/D♯ Em/D C♯m7♭5 Cmaj7 B

1st chorus:

E Am7
Michelle my belle
D6 C♯°7 B C♯°7 B
These are words that go together well my Michelle

2nd chorus:

E Am7
Michelle ma belle
D6 C♯°7 B C♯°7 B
Sont des mots qui vont trés bien ensemble Trés bien ensemble

Em
I love you I love you I love you
G7 C B Em
That's all I want to say Until I find a way
Em Em/D♯ Em/D C♯m7♭5 Cmaj7 B
I will say the only words I know that you'll understand

(2nd chorus)

Em
I need to I need to I need to
G7 **C** **B** **Em**
I need to make you see oh what you mean to me
Em **Em/D#** **Em/D** **C#m7b5** **Cmaj7** **B**
Until I do I'm hoping you will know what I mean

E **Am7** **D6** **C#°7** **B** **C#°7** **B**
I love you

Em
I want you I want you I want you
G7 **C** **B** **Em**
I think you know by now I'll get to you somehow
Em **Em/D#** **Em/D** **C#m7b5** **Cmaj7** **B**
Until I do I'm telling you so you'll understand

3rd chorus:
E **Am7**
Michelle ma belle
D6 **C#°7** **B** **C#°7** **B**
Sont des mots qui vont trés bien ensemble Trés bien ensemble
Em **Em/D#** **Em/D** **C#m7b5** **Cmaj7** **B**
And I will say the only words I know that you'll understand my Michelle

E **Am7** **D6** **C#°7** **B** **C#°7** **B** *(until fade)*

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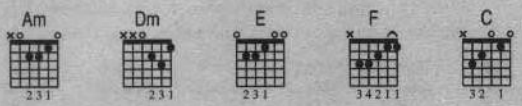
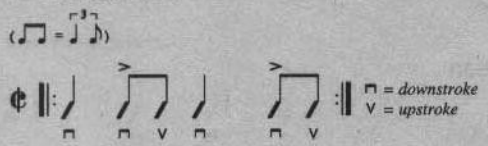
WAYFARING STRANGER Johnny Cash

As heard on the American recording *American III: Solitary Man* • Traditional



basic strum pattern:



Am Dm E Am

Am
I'm just a poor wayfarin' stranger
Dm Am
travelin' through this world below
Am
There is no sickness no toil nor danger
Dm E Am
in that bright land to which I go

F C
I'm goin' there to see my father
F E
and all my loved ones who've gone home
Am
I'm just goin' over Jordan
Dm E Am
I'm just goin' over home

(accordion solo)

(fiddle solo)

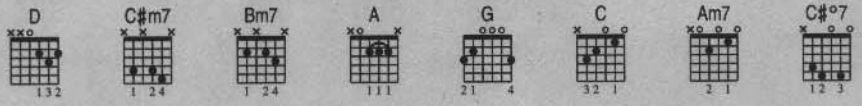
Am
I know dark clouds will gather 'round me
Dm Am
I know my way is hard and steep
Am
but beauteous fields arise before me
Dm E Am
where God's redeemed their vigils keep

F C
I'm goin' there to see my mother
F E
She said she'd meet me when I come
Am
So I'm just goin' over Jordan
Dm E Am
I'm just goin' over home
Am
I'm just goin' over Jordan
Dm E Am
I'm just goin' over home

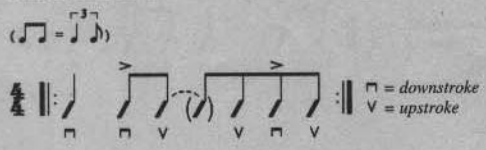
YOU'RE IN MY HEART (THE FINAL ACCLAIM) Rod Stewart

As heard on the Warner Brothers recording *Foot Loose & Fancy Free* • By Rod Stewart

w/capo at second fret
All chord shapes are relative to the capo.
All chords sound one whole step higher than written (key of B).



basic strum pattern:



D C#m7 Bm7 A
I didn't know what day it was when you walked into the room
D C#m7 Bm7 A
I said hello unnoticed You said good-bye too soon
D C#m7 Bm7 A
Breezin' through the clientele spinning yarns that were so lyrical
D C#m7 Bm7 A
I really must confess right here the attraction was purely physical oh

D C#m7 Bm7 A

D C#m7 Bm7 A
I took all of those habits of yours that in the beginning were hard to accept
D C#m7 Bm7 A
Your fashion sense Beardsley prints I put down to experience
D C#m7 Bm7 A
The big-bosomed lady with the Dutch accent who tried to change my point of view
D C#m7 Bm7 D
Her ad-lib lines were well-rehearsed but my heart cried out for you

chorus:

G C G C G
You're in my heart you're in my soul You'll be my breath should I grow old
C G C G Am7 G C#°7
You are my lover you're my best friend You're in my soul

D C#m7 Bm7 A
My love for you is immeasurable my respect for you immense
D C#m7 Bm7 A
You're ageless timeless lace and fineness You're beauty and elegance
D C#m7 Bm7 A
You're a rhapsody a comedy You're a symphony and a play
D C#m7 Bm7 D
You're every love song ever written but honey what do you see in me

(chorus)

D C#m7 Bm7 A
You're an essay in glamour please pardon the grammar but you're every schoolboy's dream
D C#m7 Bm7 A
You're Celtic United but baby I've decided you're the best team I've ever seen
D C#m7 Bm7 A
And there have been many affairs and many times I've thought to leave
D C#m7 Bm7 D
But I bite my lip and turn around 'cause you're the warmest thing I've ever found

chorus (3x):

G C G C G
You're in my heart you're in my soul You'll be my breath should I grow old
C G C G Am7 G
You are my lover you're my best friend You're in my soul

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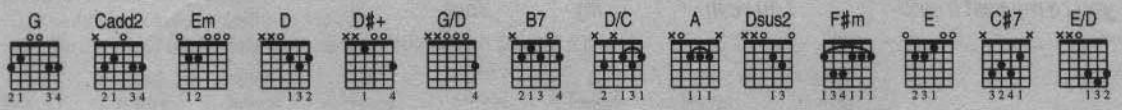
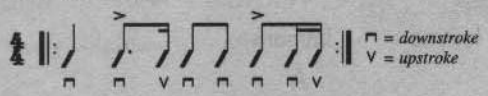
LIVE LIKE YOU WERE DYING Tim McGraw

As heard on the Curb recording *Live Like You Were Dying* • By Tim Nichols and Craig Wiseman



basic strum pattern:



G Cadd2 Em D Cadd2
He said, "I was in my early forties with a lot of life before me when a moment came that stopped me on a dime
G Cadd2 Em D Cadd2
I spent most of the next days lookin' at the X-rays and talkin' 'bout the options and talkin' 'bout sweet time"

Em D♯+
I asked him, "When it sank in this might really be the real end how's it
G/D Cadd2
hit ya when you get that kind of news Man, what'd ya do" And he said,

chorus:

G Cadd2 Em D Cadd2
"I went sky divin' I went Rocky Mountain climbin' I went two point seven seconds on a bull named Fu Manchu
G B7 Em D Cadd2
And I loved deeper and I spoke sweeter and I gave forgiveness I've been denyin'"
Cadd2 D
And he said, "Someday I hope you get the chance to live like you were dyin'"

G Cadd2 Em Cadd2

G Cadd2 Em D Cadd2
He said, "I was finally the husband that most the time I wasn't and I became a friend a friend would like to have
G Cadd2 Em D Cadd2
And all the sudden goin' fishin' wasn't such an imposition and I went three times that year I lost my dad

Em D#+
Well I I finally read the Good Book and I took a good long hard look at what I'd
G/D Cadd2
do if I could do it all again And then

(chorus)

Em D#+ G/D Cadd2
Like tomorrow was a gift and you got eternity to think about what you'd do with it"
D/C
"What did you do with it?"
Cadd2
"What did I do with it? What would I do with it?"

chorus:
A Dsus2 F#m E Dsus2
Sky divin' I went Rocky Mountain climbin' I went two point seven seconds on a bull named Fu Manchu
A C#7 F#m E Dsus2 E/D
Man I loved deeper and I spoke sweeter and I watched an eagle as it was flyin'
Dsus2 E
And he said, "Someday I hope you get the chance to live like you were dyin'

A Dsus2
to live like you were dyin' (6x)

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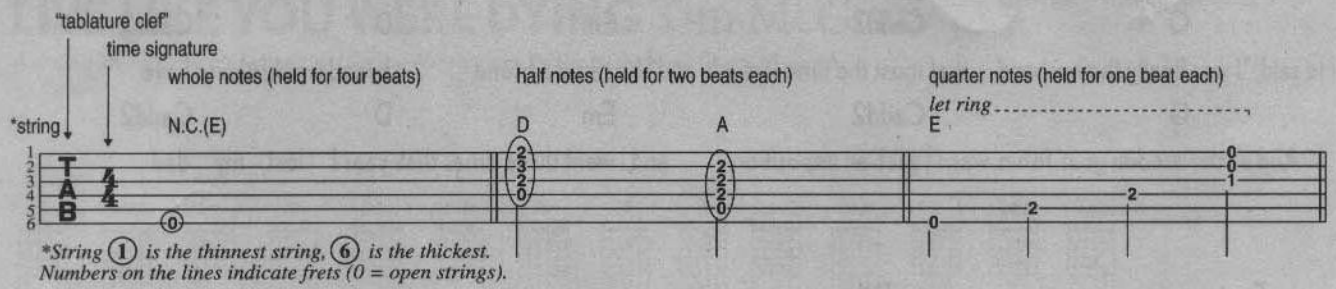
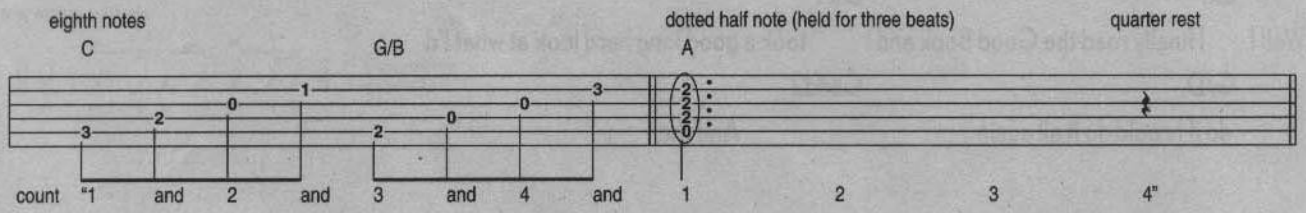
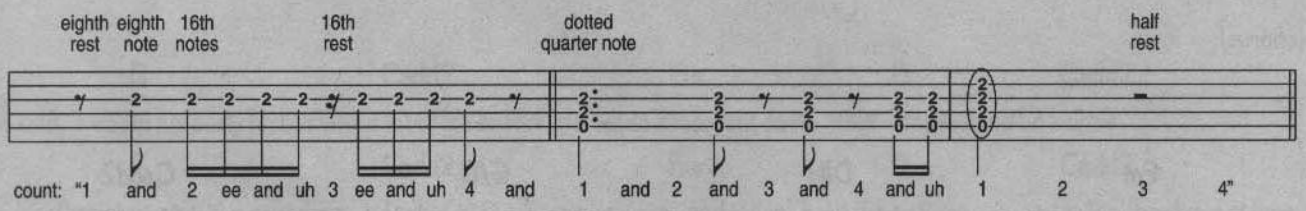
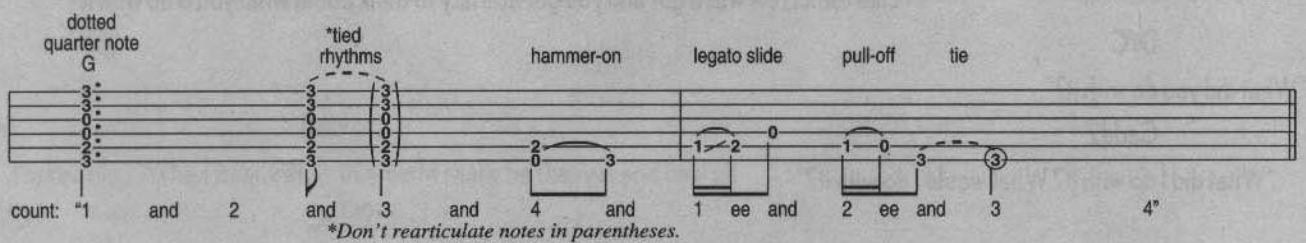
NOTATION GUIDE



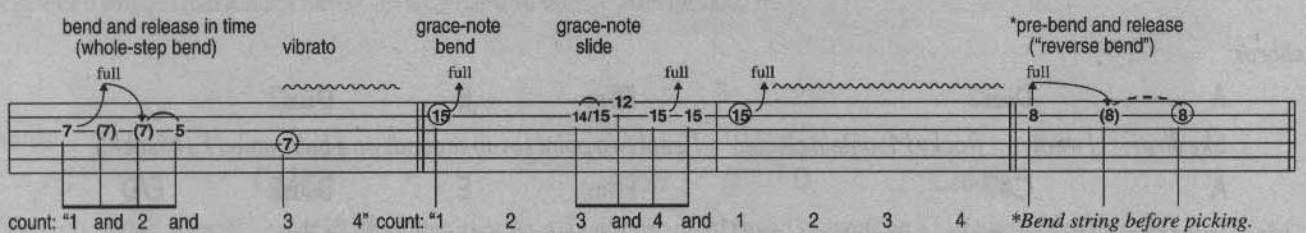
*String (1) is the thinnest string, (6) is the thickest.
Numbers on the lines indicate frets (0 = open strings).



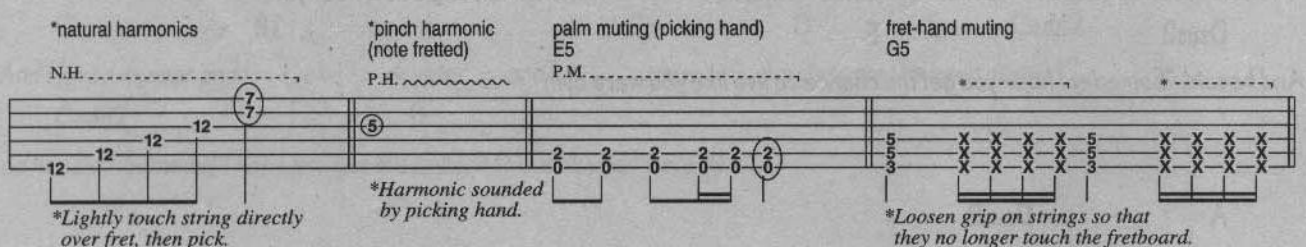

eighth rest
eighth note
16th notes
16th rest
dotted quarter note
half rest
count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"



*Don't rearticulate notes in parentheses.

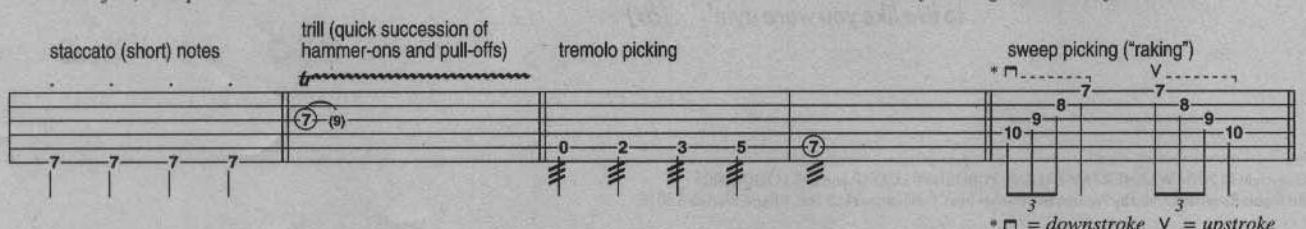

bend and release in time (whole-step bend)
vibrato
grace-note bend
grace-note slide
*pre-bend and release ("reverse bend")
full
count: "1 and 2 and 3 4" count: "1 2 3 and 4 and 1 2 3 4"

*Bend string before picking.



*Lightly touch string directly over fret, then pick.

*Harmonic sounded by picking hand.

*Loosen grip on strings so that they no longer touch the fretboard.

* ⊓ = downstroke V = upstroke

YELLOW Coldplay

As heard on the Parlophone recording *Parachutes*

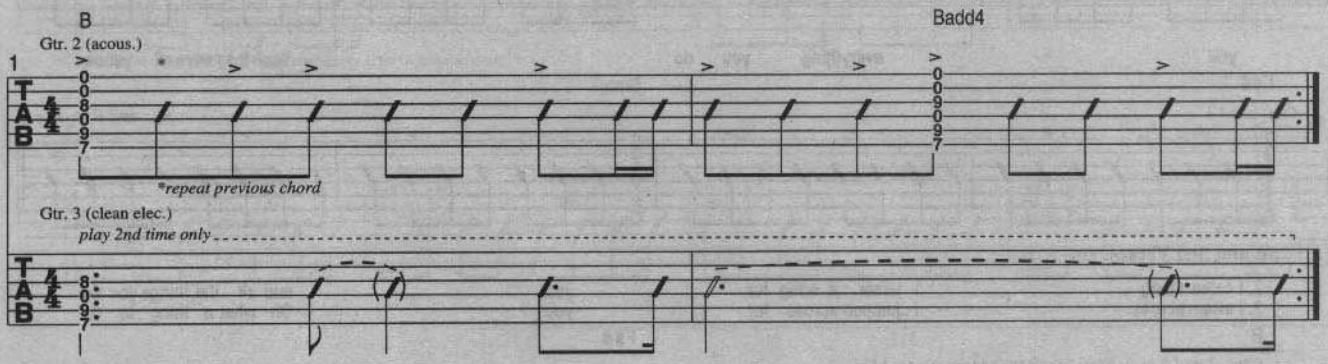
By Guy Berryman, Jon Buckland, Will Champion and Chris Martin • Transcribed by Matt Scharfglass and Adam Perlmutter

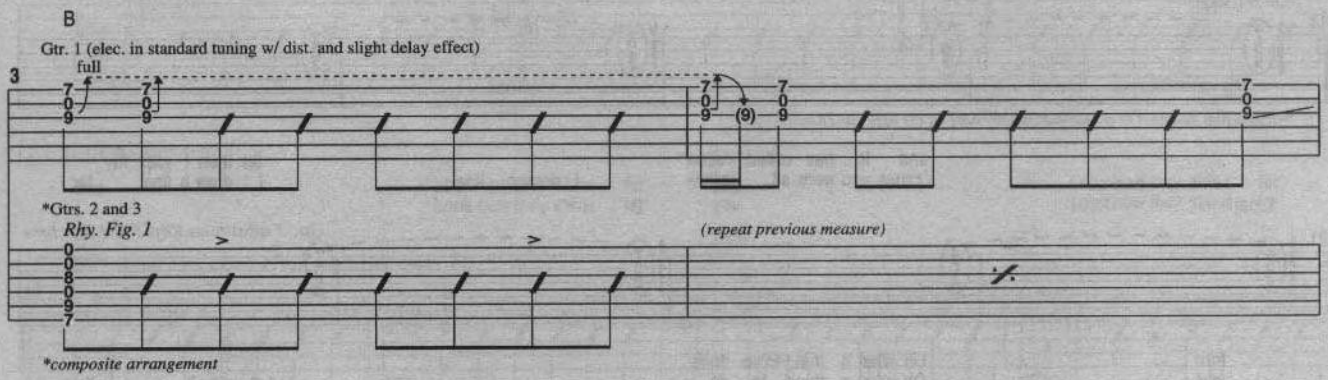
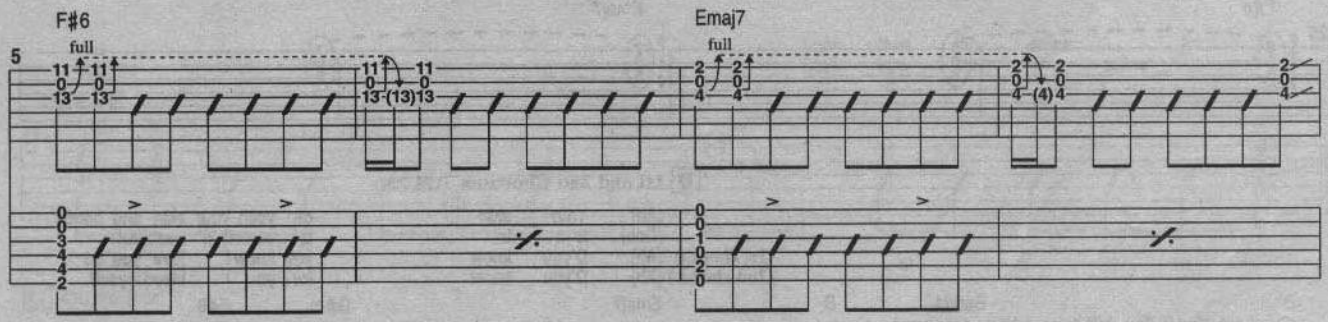
Tuning for Gtrs. 2 and 3 (low to high): E A B G B D♯.

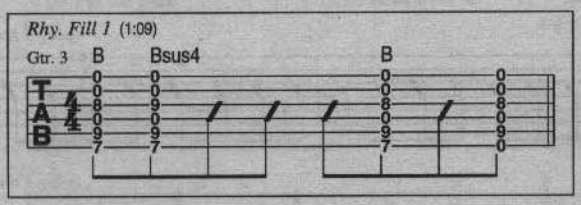
chord shapes for Gtrs. 2 and 3

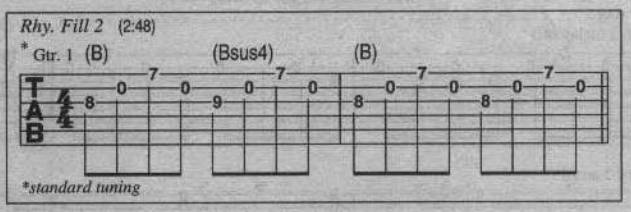
A **Intro** (0:00)

Moderately Slow ♩ = 87



(0:11)







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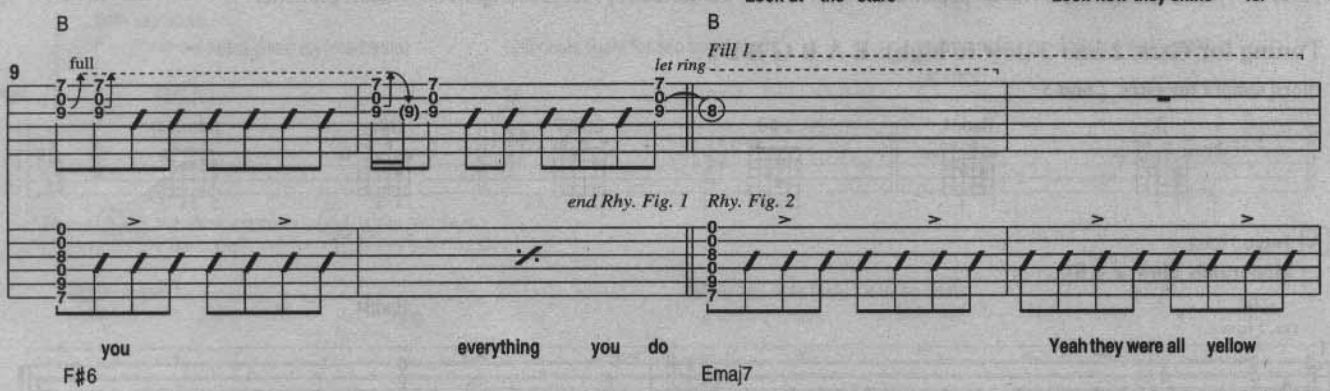
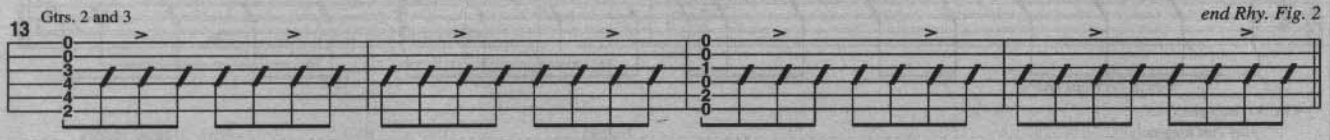
B **1st Verse** (0:38)

Look at the stars Look how they shine for

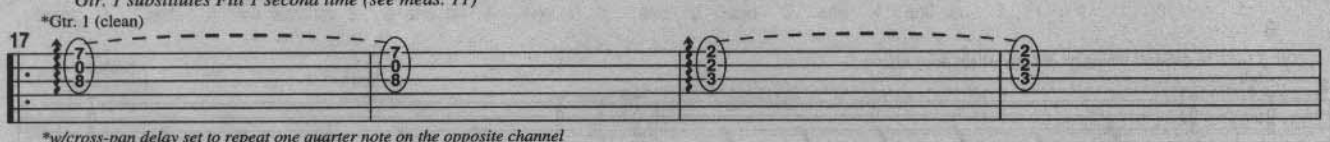


you everything you do Yeah they were all yellow

F♯6 Emaj7

C **2nd and 3rd Verses** (0:50, 2:13)

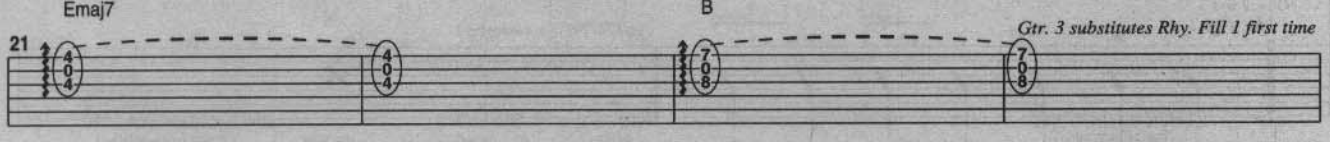
2. I came along I wrote a song for you and all the things you do
3. I swam across I jumped across for you Oh what a thing to do

B F♯6

Gtrs. 2 and 3 play Rhy. Fig. 2 twice (see meas. 11)
Gtr. 1 substitutes Fill 1 second time (see meas. 11)

**w/cross-pan delay set to repeat one quarter note on the opposite channel*

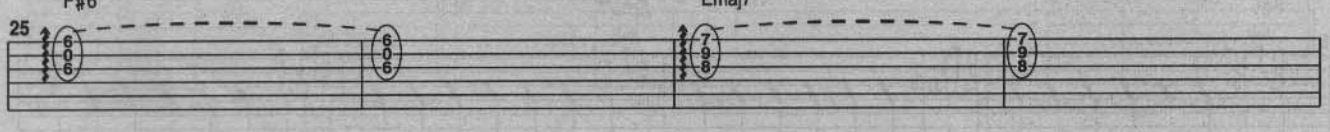
and it was called "Yellow" So then I took my
'cause you were all yellow I drew a line I drew a line for

Emaj7 B



turn Oh what a thing to've done and it was all yellow
you Oh what a thing to do

F♯6 Emaj7

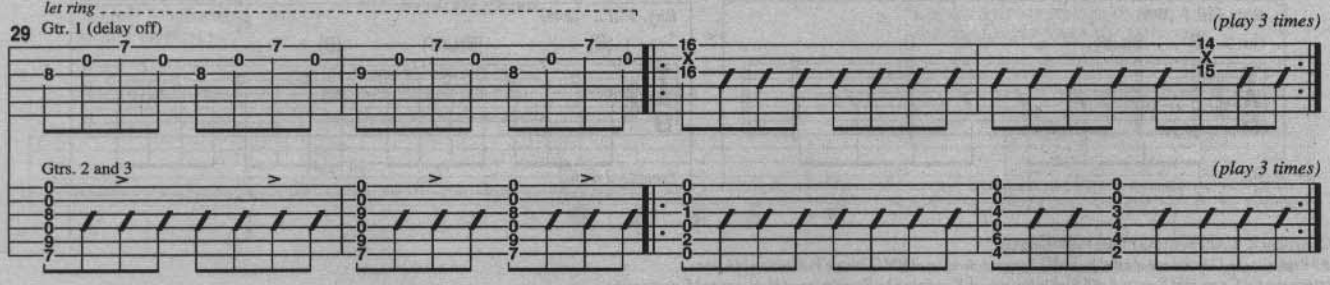


D **1st and 2nd Choruses** (1:28, 2:51)

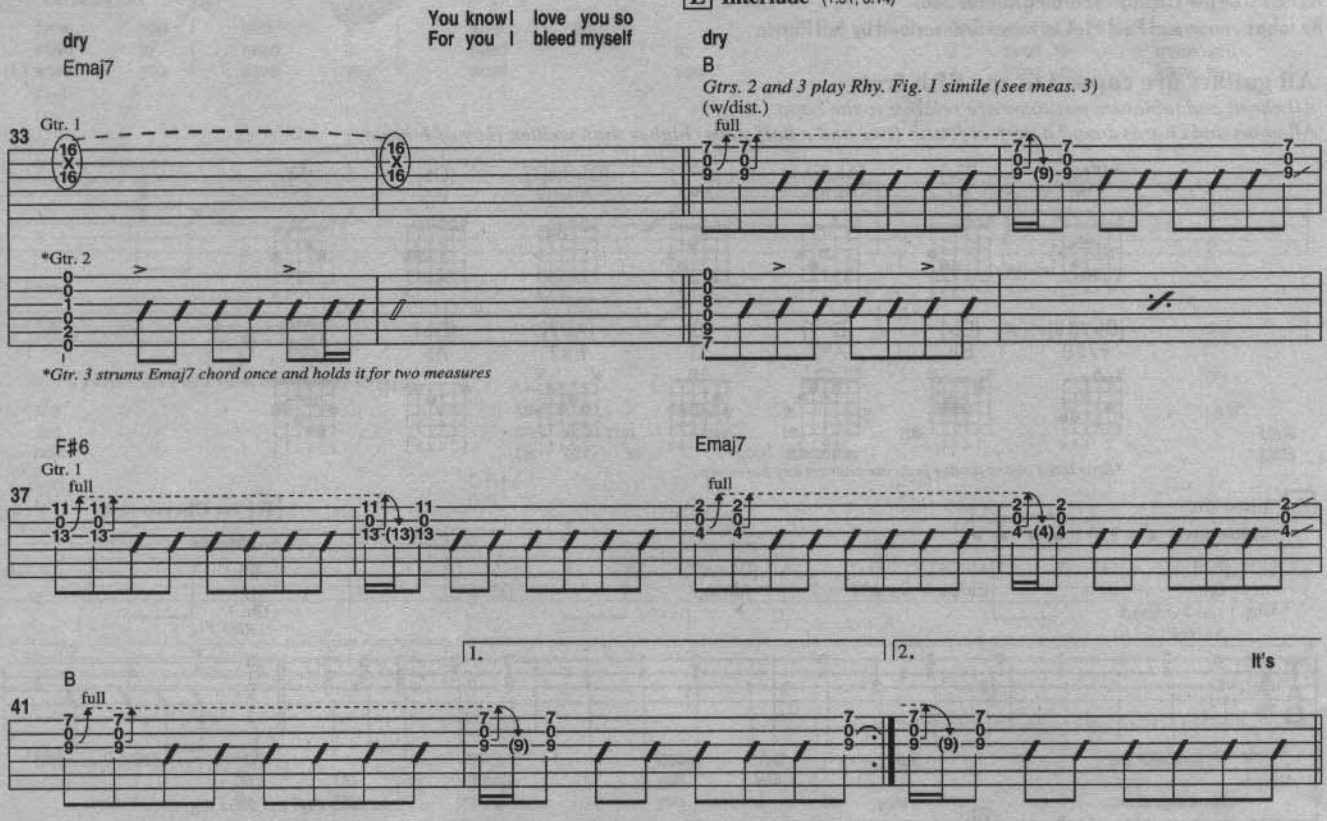
(Ah) Your skin oh yeah your skin and bones
(Ooh) turn in to somethin' beautiful
(1st chorus) (Ah) D'you know you know I love you so
(2nd chorus) (Ah) D'you know for you I bleed myself

B Badd4 B Emaj7 G♯m F♯6

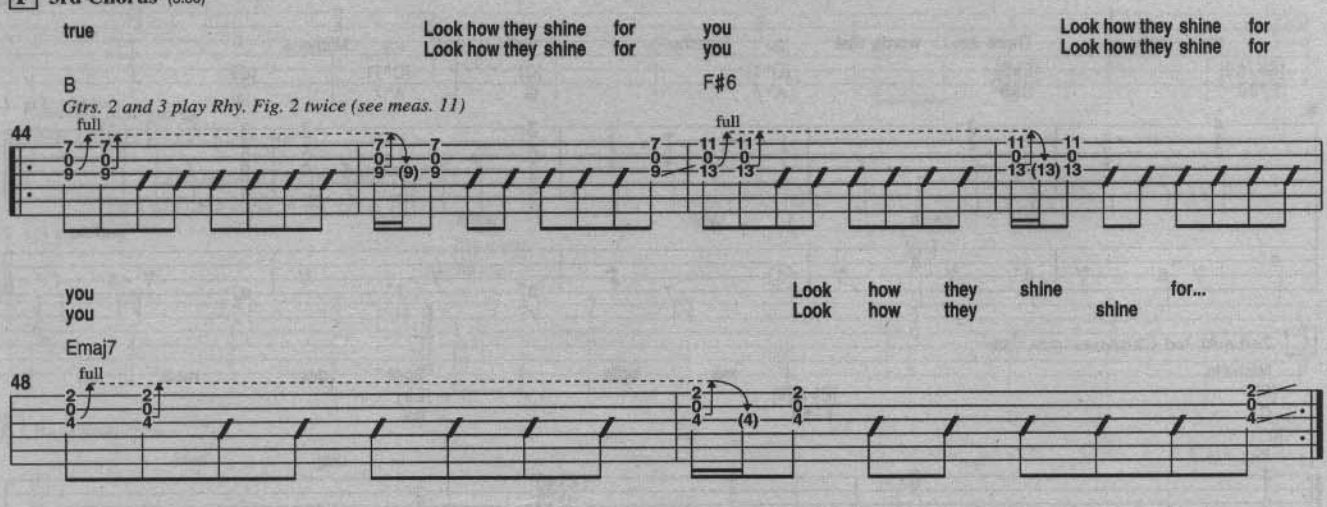
Gtr. 1 substitutes Rhy. Fill 2 second time (see previous page)

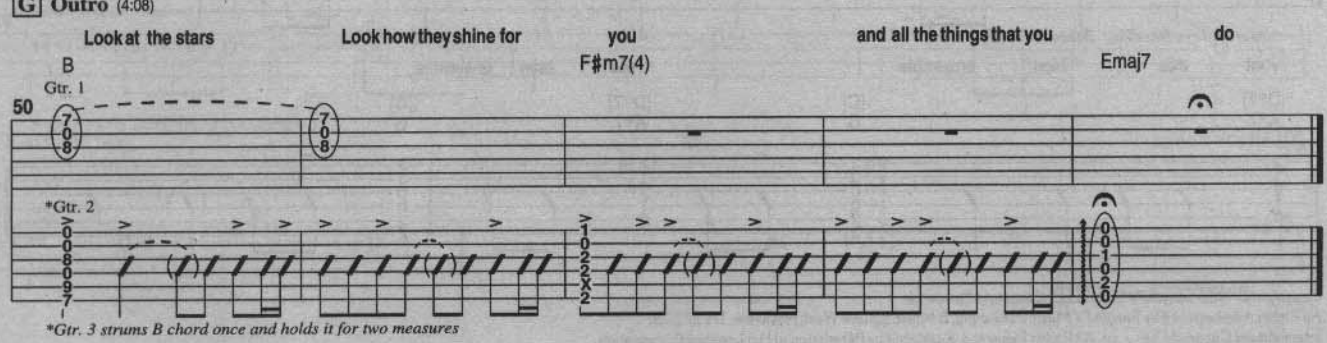


E **Interlude** (1:51, 3:14)



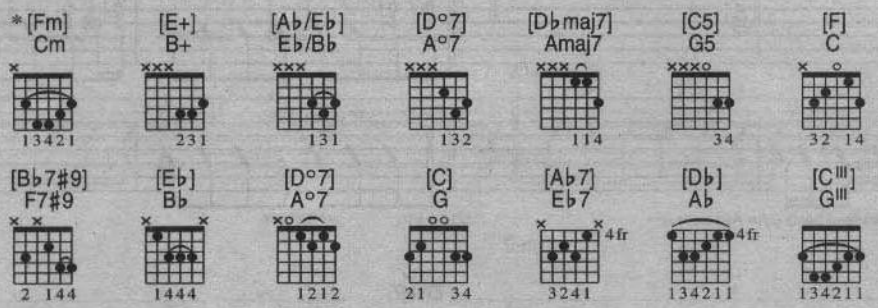
F **3rd Chorus** (3:36)



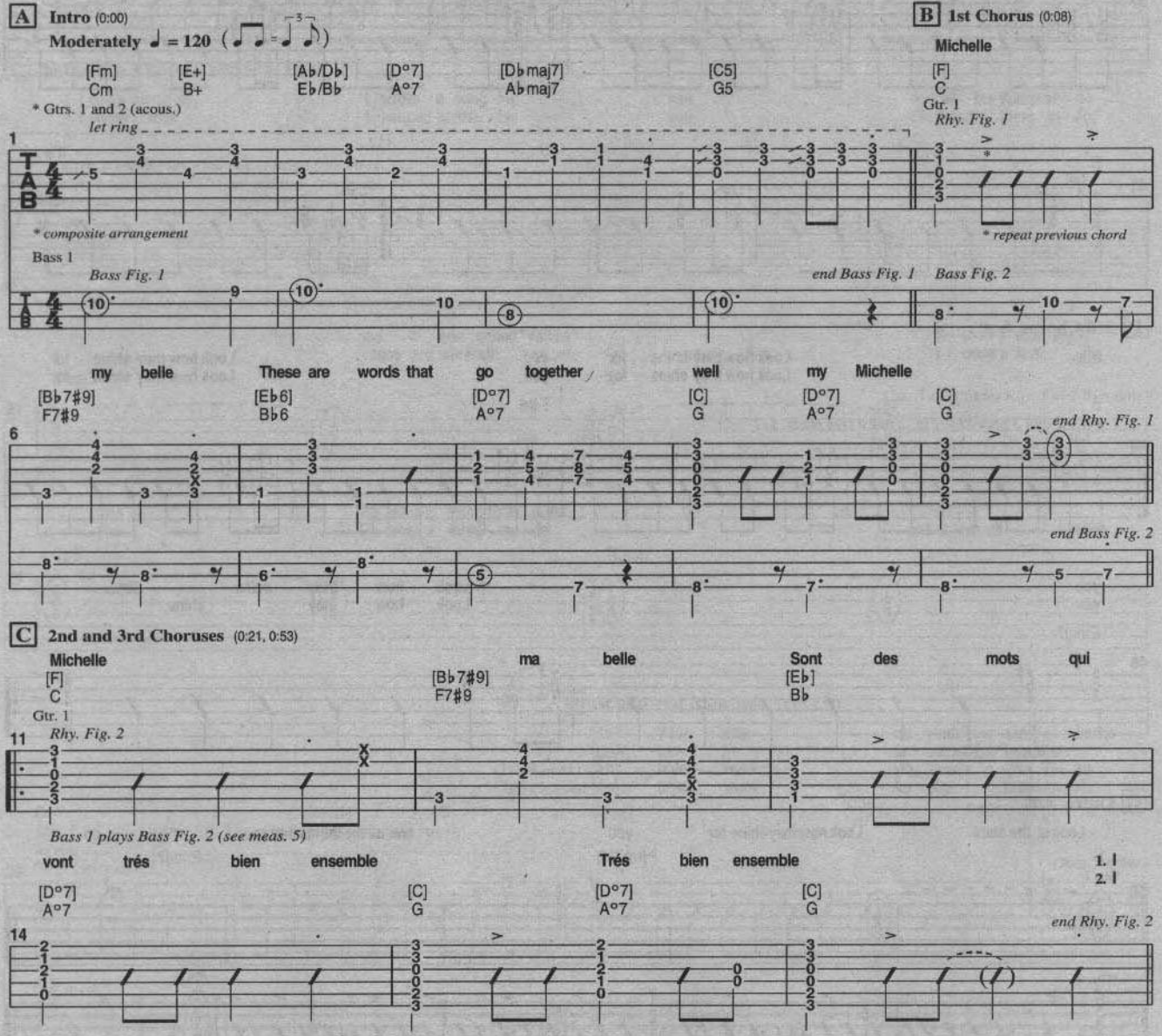
G **Outro** (4:08)

MICHELLE The Beatles

As heard on the Capitol recording *Rubber Soul*
By John Lennon and Paul McCartney • Transcribed by Jeff Perrin

All guitars are capoed at the fifth fret.
All chord and tablature positions are relative to the capo.
All notes and chords sound a perfect fourth (two and a half steps) higher than written (key of F minor).



*Bracketed chord names indicate concert key harmony.



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MICHELLE The Beatles

D **Verses** (0:33, 1:05, 1:38)

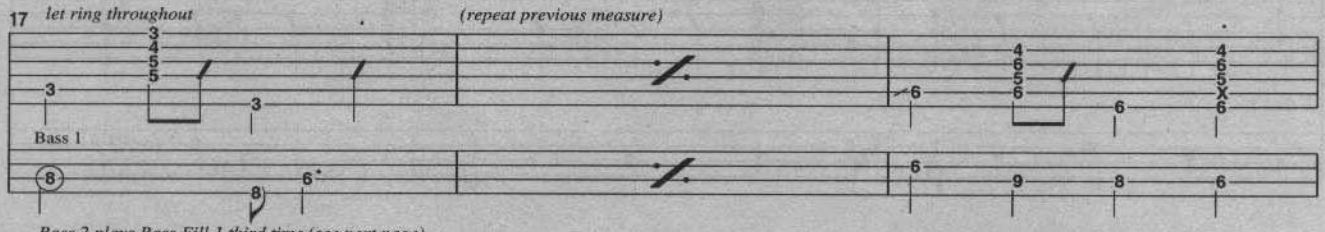
love you I love you I love you
need to I need to I need to
(3.) want you I want you I want you

That's all I want to
I need to make you
I think you know by

[Fm] [A♭7]
Cm E♭7

Gtr. 1

17 *let ring throughout* *(repeat previous measure)*

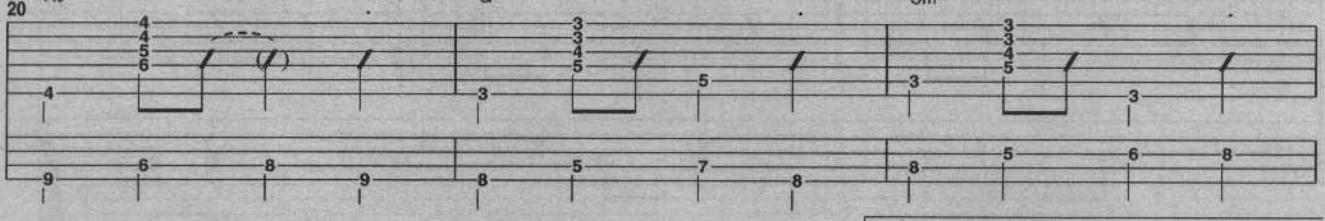


Bass 1

Bass 2 plays Bass Fill 1 third time (see next page)

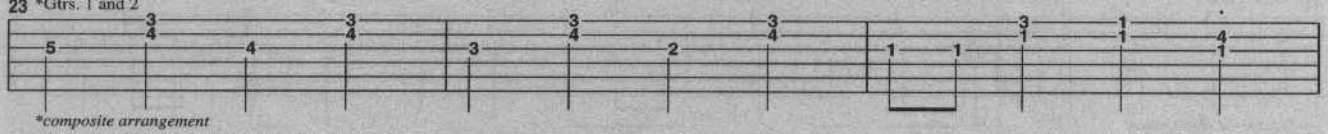
say Until I find a way I will
see oh what you mean to me Until
now I'll get to you somehow Until

[D♭] [C III] [Fm]
A♭ G III Cm

20

1., 3.

say the only words I know that you'll understand
I do I'm hoping you will
I do I'm telling you so you'll understand

[Fm] [E+] [A♭/E♭] [D°7] [D♭maj7]
Cm B+ E♭/B♭ A°7 A♭maj7

23 *Gtrs. 1 and 2

*composite arrangement

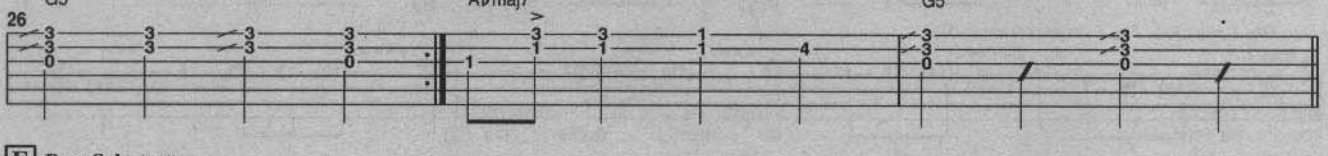
Bass 1 plays Bass Fig. 1 (see meas. 1)

(1st time) go back to chorus **C** 2.

(2nd time) skip ahead to 4th chorus **F**

know what I mean

[C5] [D♭maj7] [C5]
G5 A♭maj7 G5

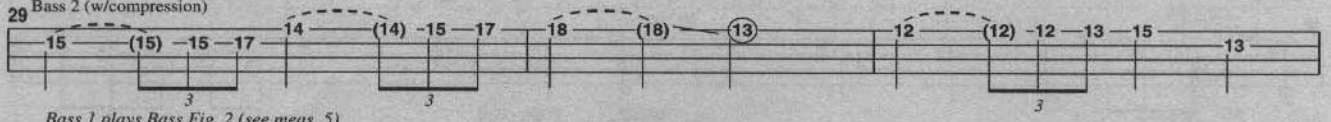
26

E **Bass Solo** (1:26)

I love you

[F] [B♭7♯9] [E♭]
C F7♯9 B♭

Gtr. 1 plays Rhy. Fig. 2 simile (see meas. 11)

29 Bass 2 (w/compression)

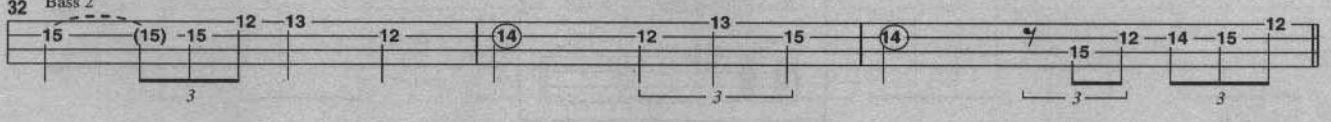


Bass 1 plays Bass Fig. 2 (see meas. 5)

go back to verse **D**
3. I

[D°7] [C] [D°7] [C]
A°7 G A°7 G

32 Bass 2



MICHELLE The Beatles

F **3rd Chorus** (1:58)

Michelle — ma belle — sont des mots qui

[F] C — [B♭7#9] F7#9 — [E♭] B♭

35 Gtr. 1

Bass 1

vont trés bien ensemble — Trés bien ensemble — And I will

[D°7] A°7 — [C] G — [D°7] A°7 — [C] G

38

say the only — words I know — that you'll understand — my Michelle

[Fm] Cm — [E+] B+ — [A♭/E♭] E♭/B♭ — [D°7] A°7 — [D♭maj7] A♭maj7 — [C5] G5

41 *Gtrs. 1 and 2

*composite arrangement

Bass 1 plays Bass Fig. 1 simile (see meas. 1)

G **Outro** (2:20)

[F] C — [B♭7#9] F7#9 — [E♭] B♭

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 5)

45 Bass 2

Bass 1 plays Bass Fig. 2 until fade (see meas. 5)

repeat and fade

[D°7] A°7 — [C] G — [D°7] A°7 — [C] G

48 *let ring* — *let ring*

Bass Fill 1 (1:38)

Bass 2

WAYFARING STRANGER Johnny Cash

As heard on the American recording *American III: Solitary Man*
Traditional • Transcribed by Jeff Perrin

fingerpicked chord shapes

A Intro (0:00)

Moderately Slow ♩ = 60 (♫ = ♩ ♪)

N.C. Am

*Gtr. 3 (acous.)
fingerstyle
let ring throughout

P.M. on bass strings throughout

**fiddle melody and guitar arranged for one part*

**Gtrs. 1 and 2 (acous.)
fingerstyle
let ring throughout

P.M. on bass strings throughout

***composite arrangement*

1. I'm just a poor

Dm E Am

B Verses (0:19, 1:55)

(2.) wayfarin' will gather stranger 'round me

I travelin' know my through way

Am

Gtrs. 1 and 2

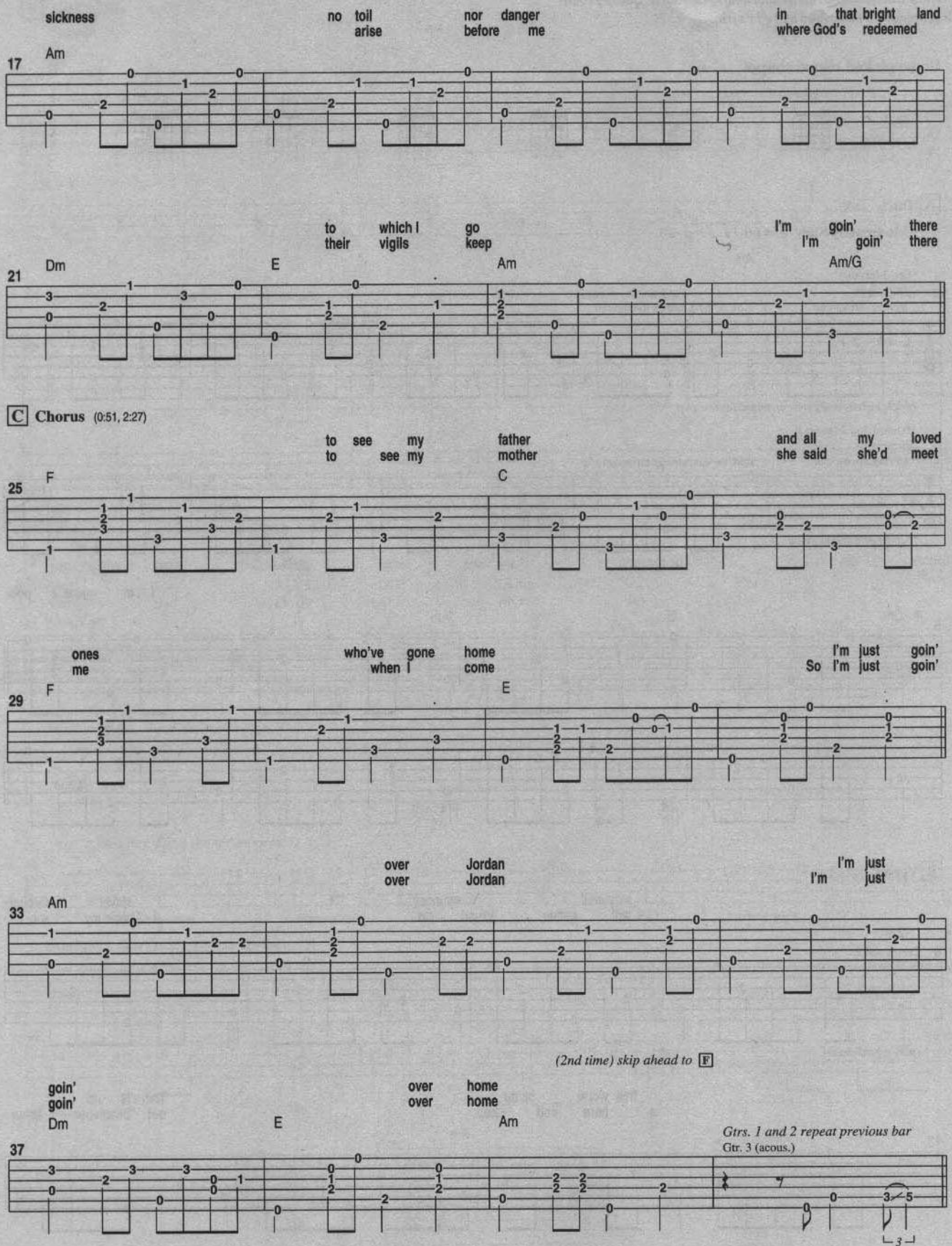
(play repeat simile)

is this world hard and below steep

but There is beauteous no fields

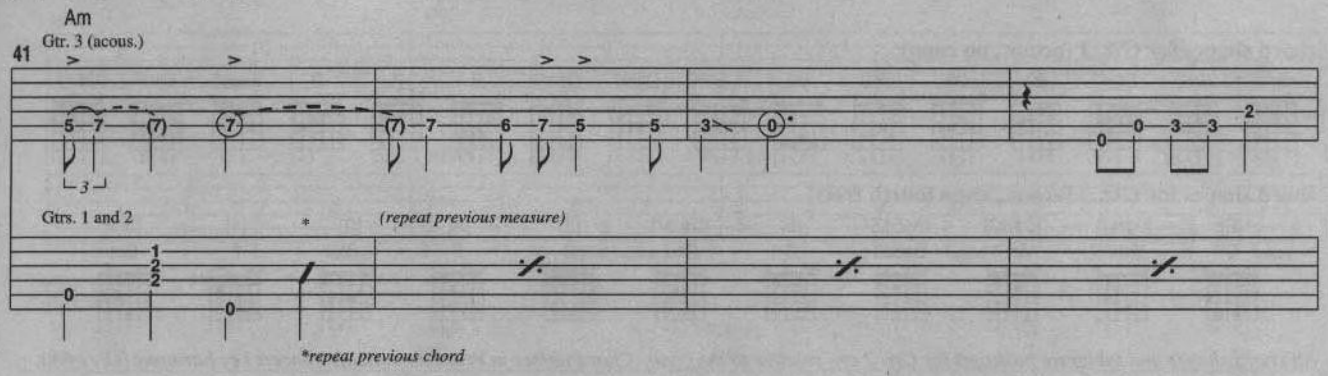
Dm Am

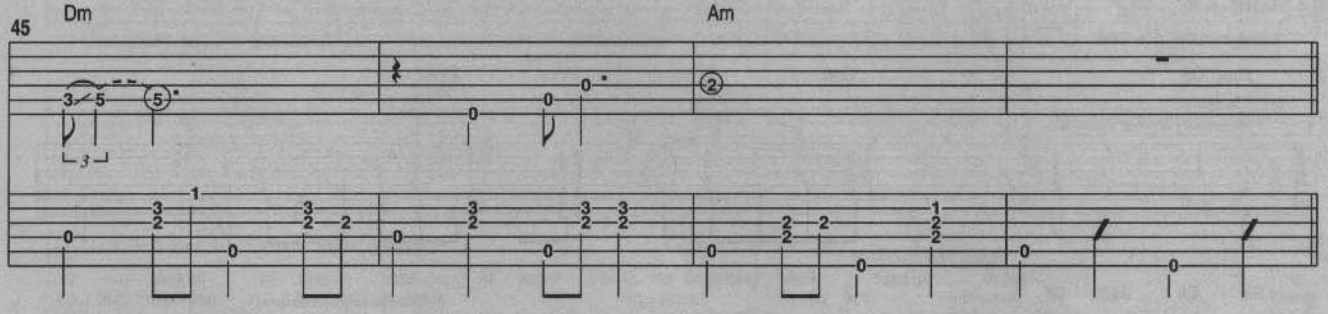
WAYFARING STRANGER Johnny Cash


sickness no toil nor danger in that bright land
arise before me where God's redeemed
Am
17
to which I go I'm goin' there
their vigils keep I'm goin' there
Dm E Am Am/G
21
C Chorus (0:51, 2:27)
to see my father and all my loved
to see my mother she said she'd meet
F C
25
ones who've gone home I'm just goin'
me when I come So I'm just goin'
F E
29
over Jordan I'm just
over Jordan I'm just
Am
33
(2nd time) skip ahead to F
goin' over home
goin' over home
Dm E Am
Gtrs. 1 and 2 repeat previous bar
Gtr. 3 (acous.)
37

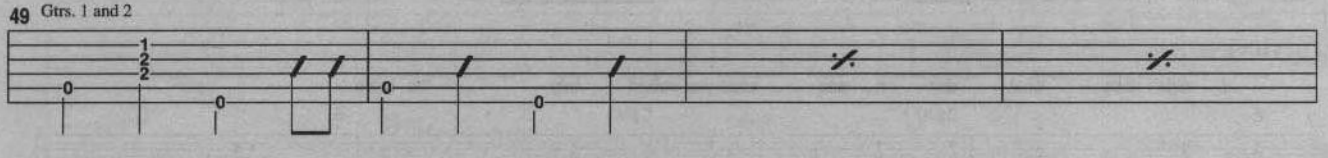
WAYFARING STRANGER Johnny Cash

D **Accordion Solo** (1:23)

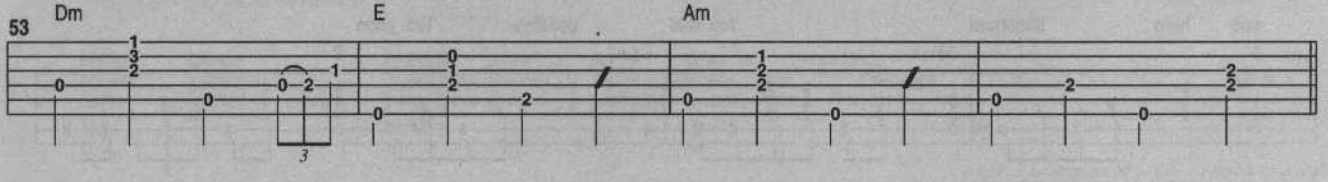




E **Fiddle Solo** (1:39)

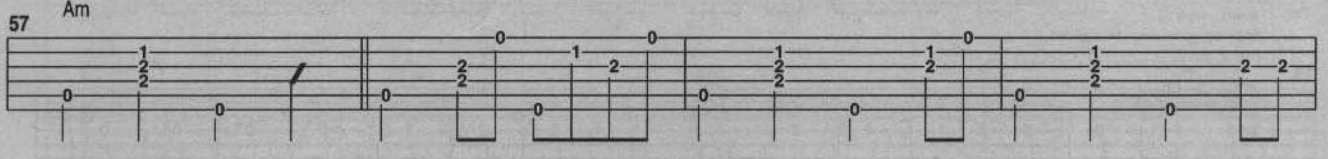


go back to Verse **B**

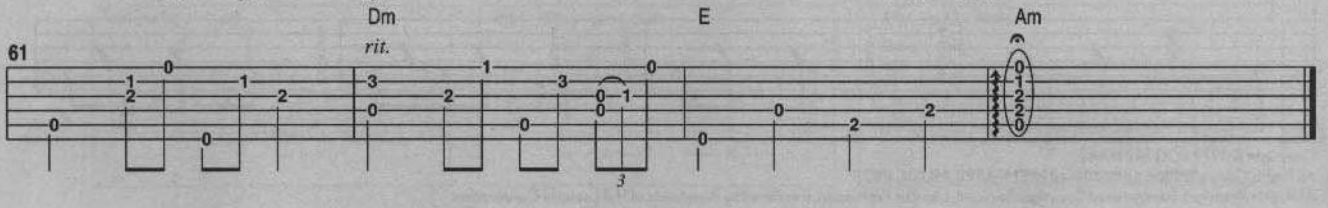
2. I know dark clouds

F (2:56)

G **Outro** (2:58)

I'm just goin' over Jordan



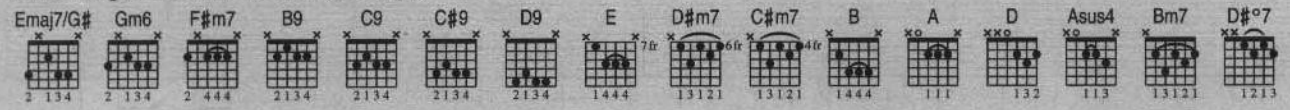
I'm just goin' over home



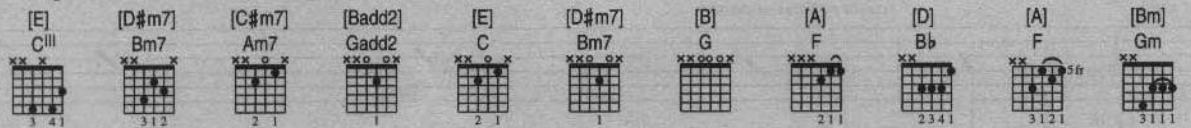
YOU'RE IN MY HEART (THE FINAL ACCLAIM) Rod Stewart

As heard on the Warner Brothers recording *Foot Loose & Fancy Free*
By Rod Stewart • Transcribed by Jeff Perrin

chord shapes for Gtr. 1 (acous., no capo)



chord shapes for Gtr. 2 (acous., capo fourth fret)



All chord shapes and tablature positions for Gtr. 2 are relative to the capo. Chord names in brackets indicate concert key harmony (key of A).

A Intro (0:00)

Moderately ♩ = 106

Emaj7/G# Gm6 F#m7

Gtr. 1 (acous.)
fingerstyle; let ring throughout

*repeat previous chord

B9 C9 C#9 D9 E

(repeat previous measure)

B 1st Verse (0:14)

I didn't know what day it was when you walked into the room I

E D#m7 C#m7 B

let ring

said hello unnoticed You said goodbye too soon

E D#m7 C#m7 B

Breezin' through the clientele spinning yarns that were so lyrical

[E] C
[D#m7] Bm7
[C#m7] Am7
[Badd2] Gadd2

Gtr. 2 (acous., capo 4)
fingerstyle; let ring throughout
Fill 1

E D#m7 C#m7 B

Gtr. 1

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YOU'RE IN MY HEART (THE FINAL ACCLAIM) Rod Stewart

I really must confess right here the attraction was purely physical oh

[E] C | [D♯m7] Bm7 | [C♯m7] Am7 | [B] G

19

E | D♯m7 | C♯m7 | B

*repeat previous beat

C (0:51)

[E] C | [D♯m7] Bm7 | [C♯m7] Am7 | [B] G

23

E | D♯m7 | C♯m7 | B

D **2nd, 3rd and 4th Verses*** (1:00, 1:55, 2:51)

2. I took all of those habits of yours that in the beginning were hard to accept Your
(3.) love for you is immeasurable my respect for you immense You're
(4.) essay in glamour please pardon the grammar but you're every schoolboy's dream You're

[E] C | [D♯m7] Bm7 | [C♯m7] Am7 | [B] G

27

Gtr. 2 substitutes Fill 1 on repeats (see meas. 15)

E | D♯m7 | C♯m7 | B

**both gtrs. play simile on repeats*

fashion sense Beardsley prints I put down to experience The
ageless timeless lace and fineness You're beauty and elegance You're a
Celtic United but baby I've decided you're the best team I've ever seen

[E] C | [D♯m7] Bm | [C♯m7] Am7 | [B] G

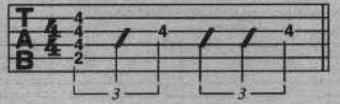
31

Gtr. 1 substitutes Rhy. Fill 1 second time and Rhy. Fill 5 third time (see below)

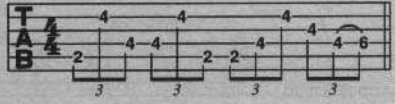
E | D♯m7 | C♯m7 | B

Rhy. Fill 1 (2:12)
Gtr. 1 B

Rhy. Fill 2 (2:21, 3:16)
Gtr. 1 B



Rhy. Fill 5 (3:07)
Gtr. 1 B



YOU'RE IN MY HEART (THE FINAL ACCLAIM) Rod Stewart

big-bosomed lady with the Dutch accent who tried to change my point of view Her
rhapsody a comedy You're a symphony and a play You're
And there have been many affairs and many times I've thought to leave

[E] [D♯m7] [C♯m7] [B]
C Bm7 Am7 G

Gtr. 1 substitutes Rhy. Fill 2 second and third times

35

E D♯m7 C♯m7 B

ad lib lines were well-rehearsed but my heart cried out for you
every love song ever written but honey what do you see in me
But I bite my lip and turn around 'cause you're the warmest thing I've ever found You're in my heart

[E] [D♯m7] [C♯m7] [E] [A]
C Bm7 Am7 F

(3rd time) skip ahead to 3rd chorus F

Gtr. 1 substitutes Rhy. Fill 6 third time w/pick

39

E D♯m7 C♯m7 E A

E 1st and 2nd Choruses (1:36, 2:32)

you're in my soul You'll be my breath should I grow old You are my lover

[D] [A] [Bm] [D] [A] [Bm]
B♭ F Gm B♭ F Gm

Rhy. Fig. 1a

Gtr. 1 substitutes Rhy. Fill 3 second time (see next page)

43

D A D A Asus4 A

Rhy. Fig. 1

(1st and 2nd times) go back to verse D

you're my best friend You're in my soul 3. My
4. You're an

[D] [A] [Bm] [N.C.(A)]
B♭ F Gm N.C.(F)

end Rhy. Fig. 1a

Gtr. 1 substitutes Rhy. Fill 4 second time (see next page)

fingerstyle

47

D A D A Bm7 A D♯°7

end Rhy. Fig. 1

F 3rd Chorus (3:27)

you're in my soul You'll be my breath should I grow old You are my lover

D A D A

Gtrs. 1 and 2 play Rhy. Figs. 1 and 1a simile (see meas. 43)

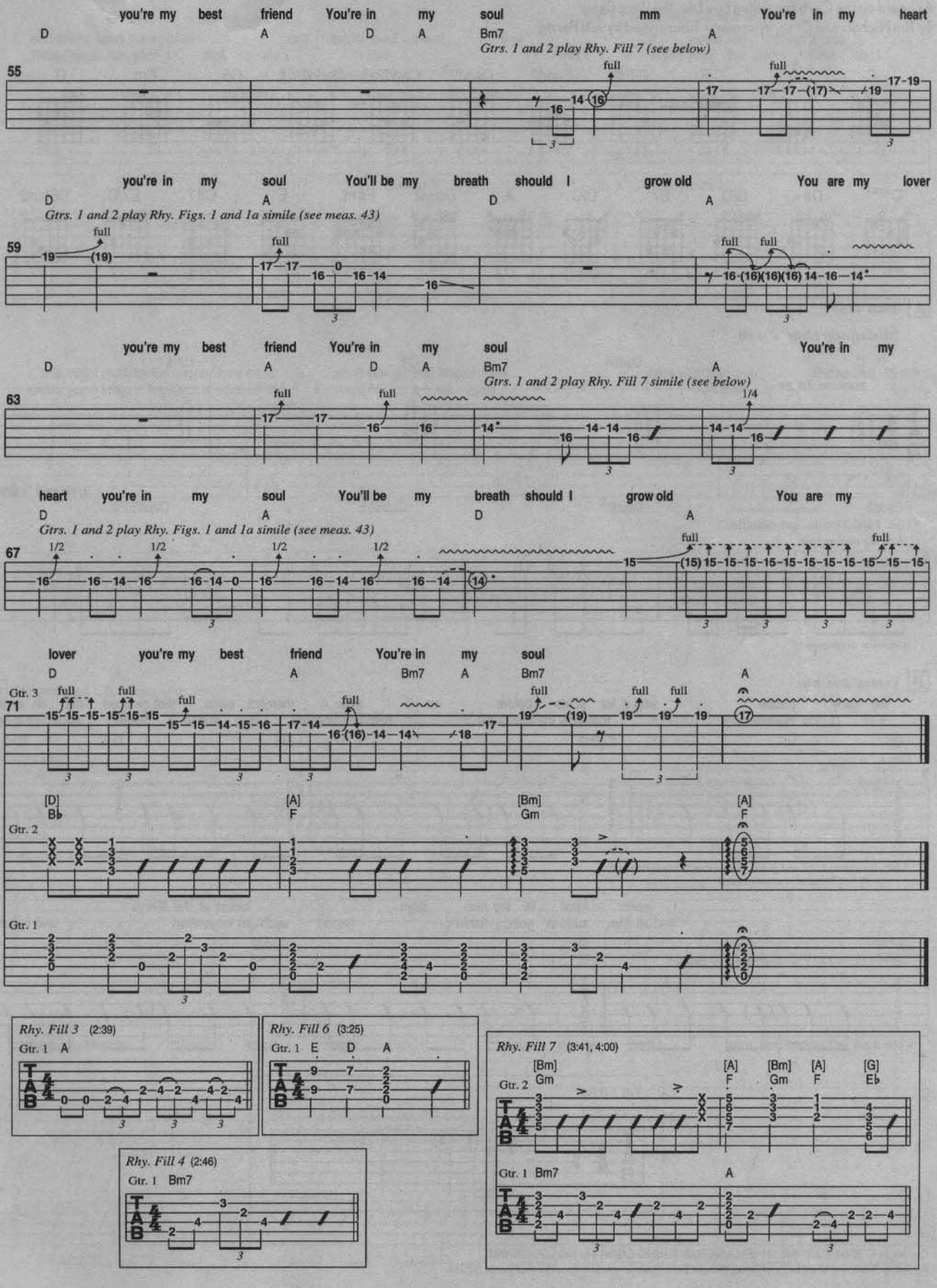
Gtr. 3 (elec. w/dist.)

51

1/2 full full full

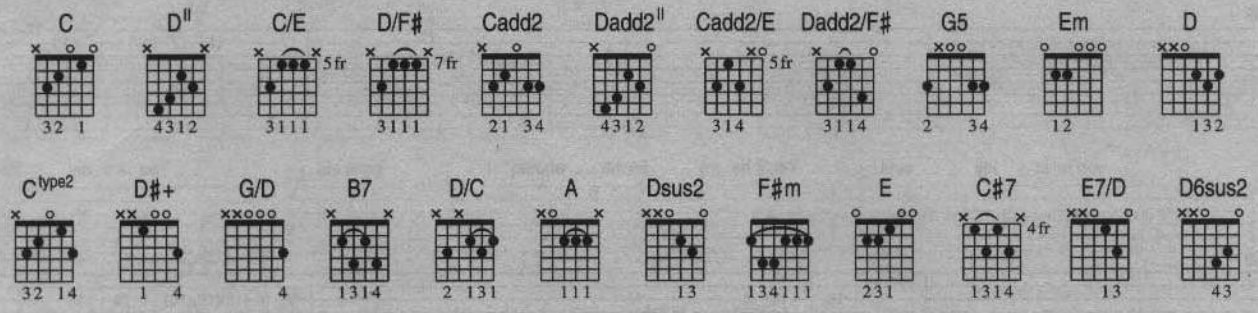
**chord symbols reflect Gtr. 1 harmony (no capo)*

YOU'RE IN MY HEART (THE FINAL ACCLAIM) Rod Stewart


you're my best friend You're in my soul mm You're in my heart
D A D A Bm7 A
Gtrs. 1 and 2 play Rhy. Fill 7 (see below)
55
you're in my soul You'll be my breath should I grow old You are my lover
D A D A
Gtrs. 1 and 2 play Rhy. Figs. 1 and 1a simile (see meas. 43)
59
you're my best friend You're in my soul You're in my
D A D A Bm7 A
Gtrs. 1 and 2 play Rhy. Fill 7 simile (see below)
63
heart you're in my soul You'll be my breath should I grow old You are my
D A D A
Gtrs. 1 and 2 play Rhy. Figs. 1 and 1a simile (see meas. 43)
67
lover you're my best friend You're in my soul
D A Bm7 A Bm7 A
Gtr. 3
71
[D] [A] [Bm] [A]
B♭ F Gm F
Gtr. 2
Gtr. 1
Rhy. Fill 3 (2:39)
Gtr. 1 A
Rhy. Fill 6 (3:25)
Gtr. 1 E D A
Rhy. Fill 4 (2:46)
Gtr. 1 Bm7
Rhy. Fill 7 (3:41, 4:00)
[Bm] [A] [Bm] [A] [G]
Gm F Gm F E♭
Gtr. 2
Gtr. 1 Bm7 A

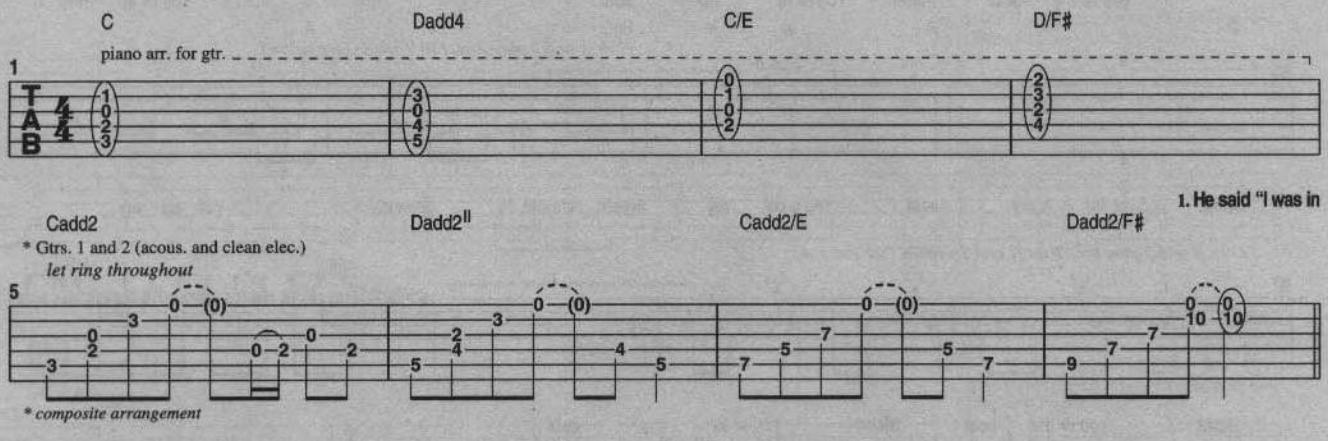
LIVE LIKE YOU WERE DYING Tim McGraw

As heard on the Curb recording *Live Like You Were Dying*
By Tim Nichols and Craig Wiseman • Transcribed by Jeff Perrin

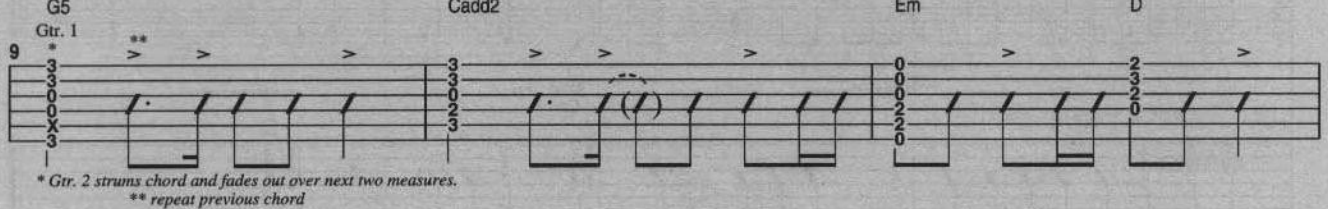
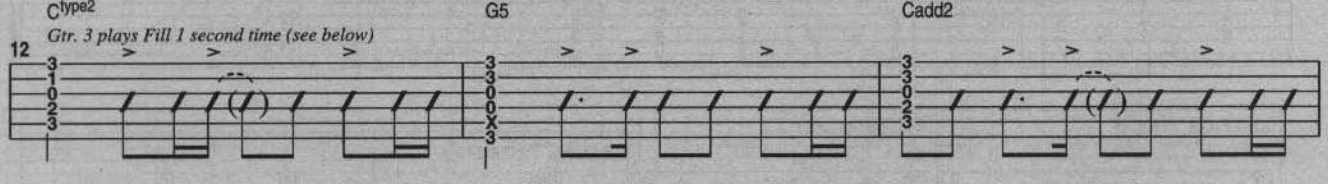
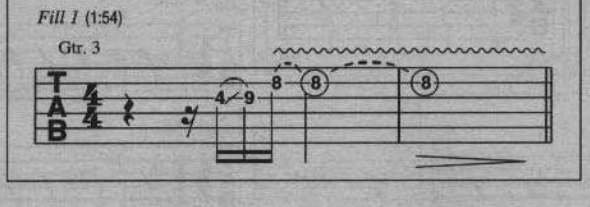


A **Intro** (0:00)

Moderately Slow ♩ = 80



B **Verses** (0:24, 1:45)

my early forties with a lot of life before me when a moment came that stopped me on a dime
(2.) the husband that most the time I wasn't and I became a friend a friend would like to have

I spent most of the next days lookin' at the X-rays
And all the sudden goin' fishin' wasn't such an imposition and I went



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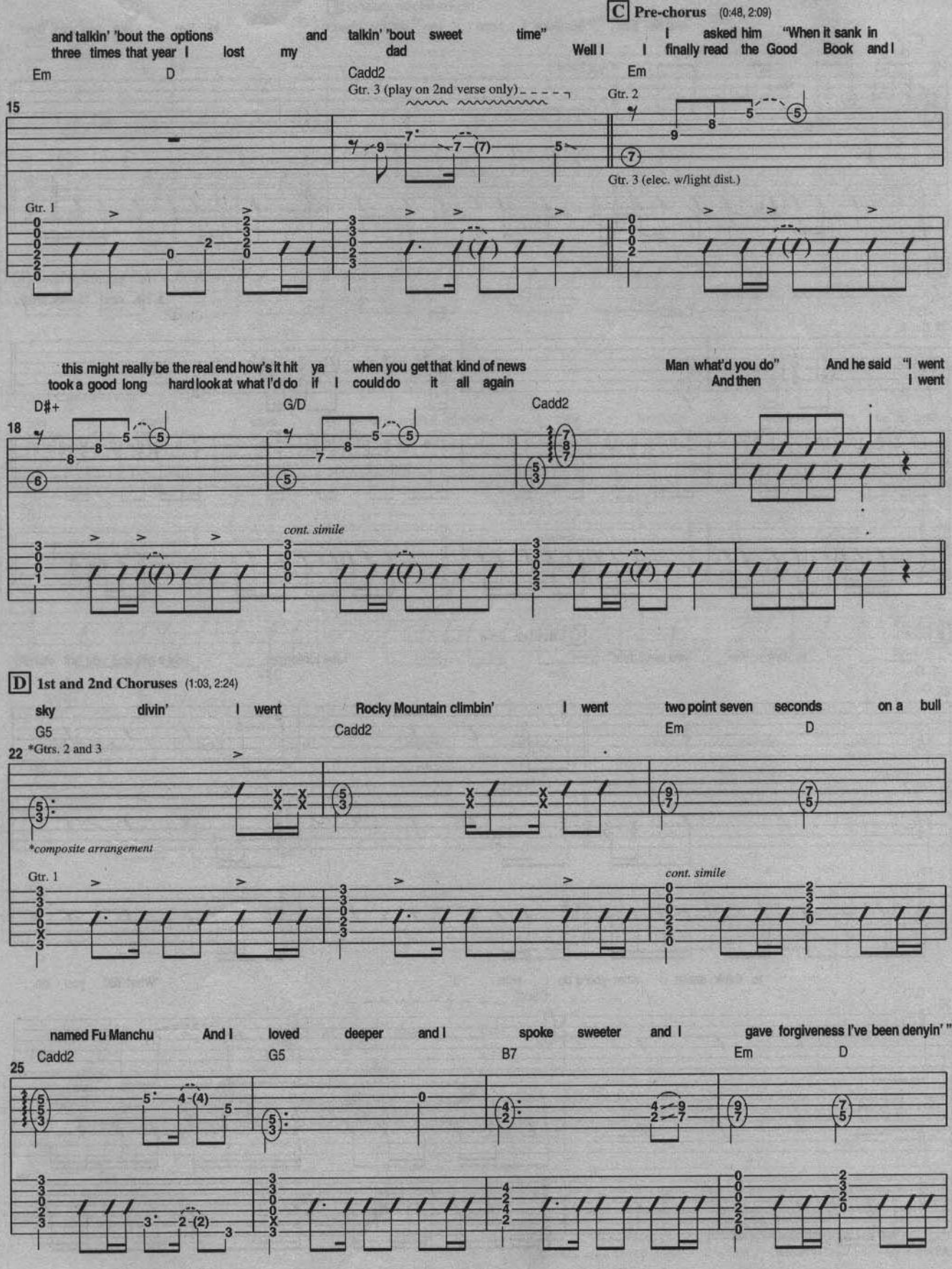
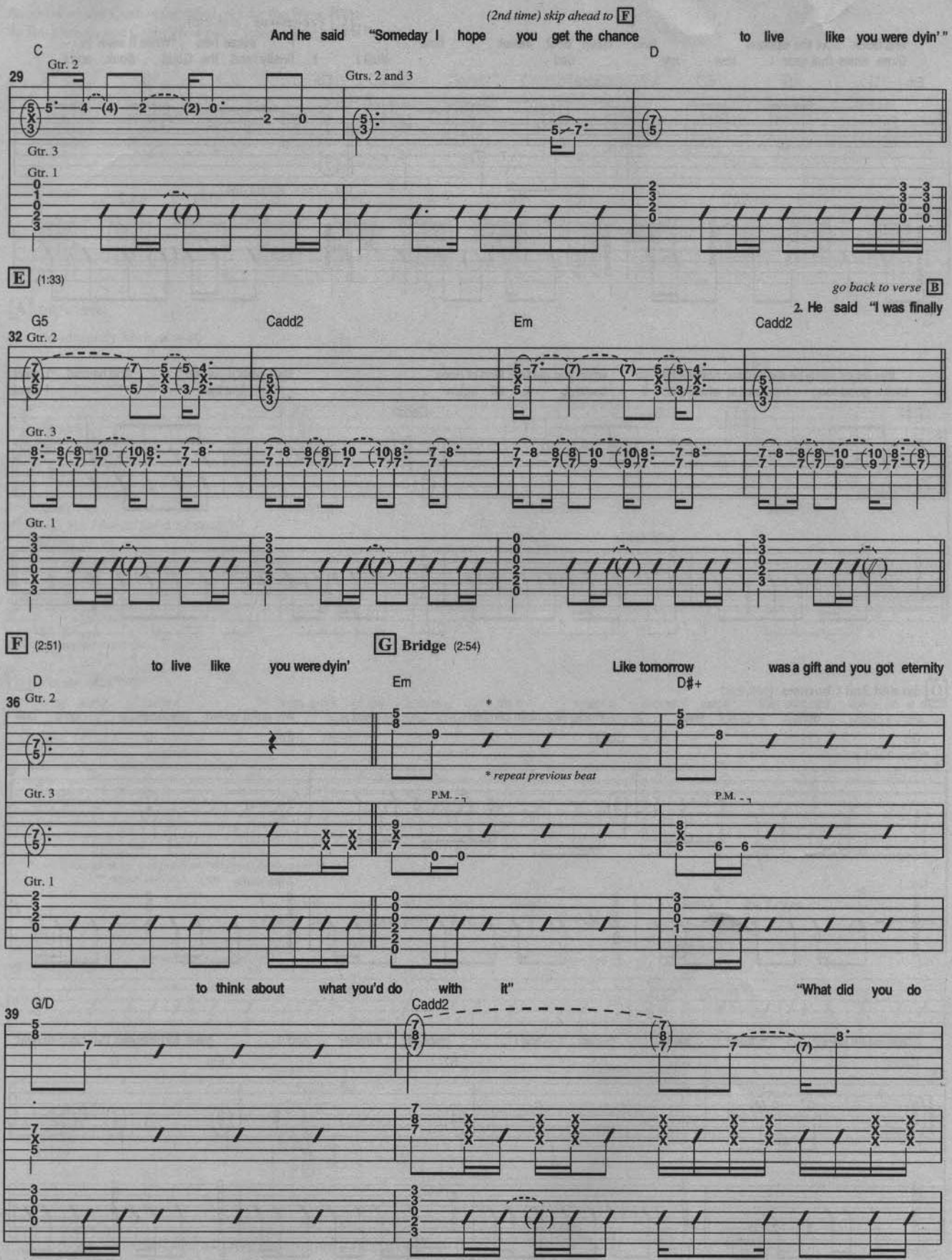
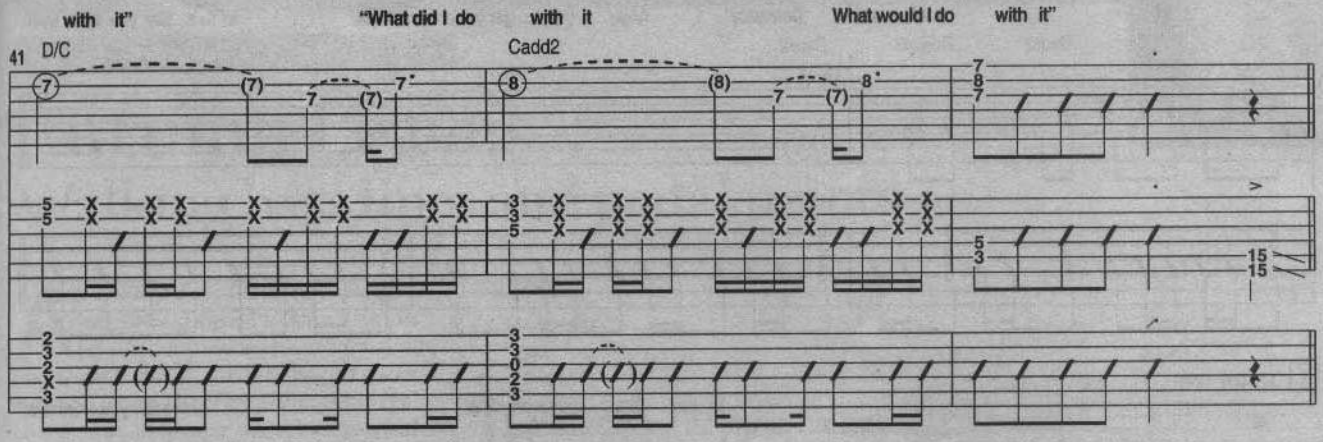
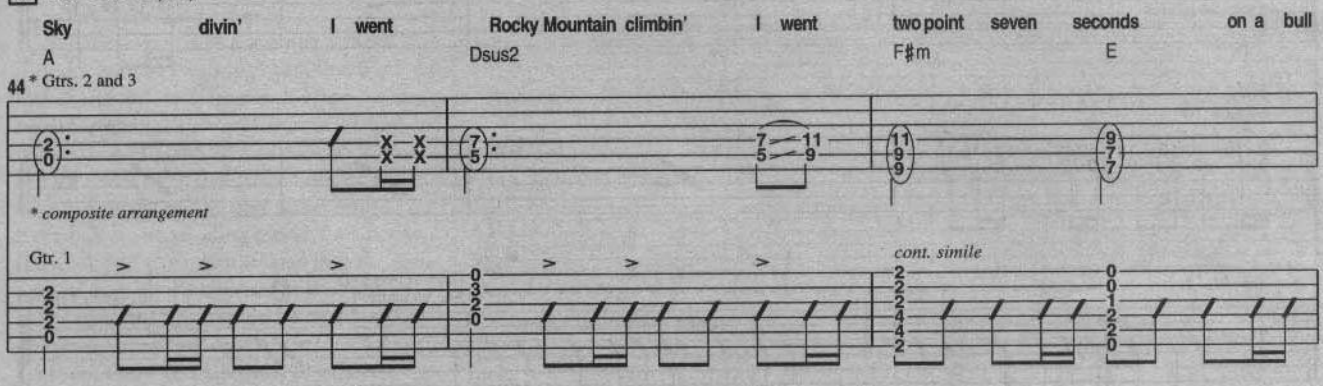
LIVE LIKE YOU WERE DYING Tim McGraw

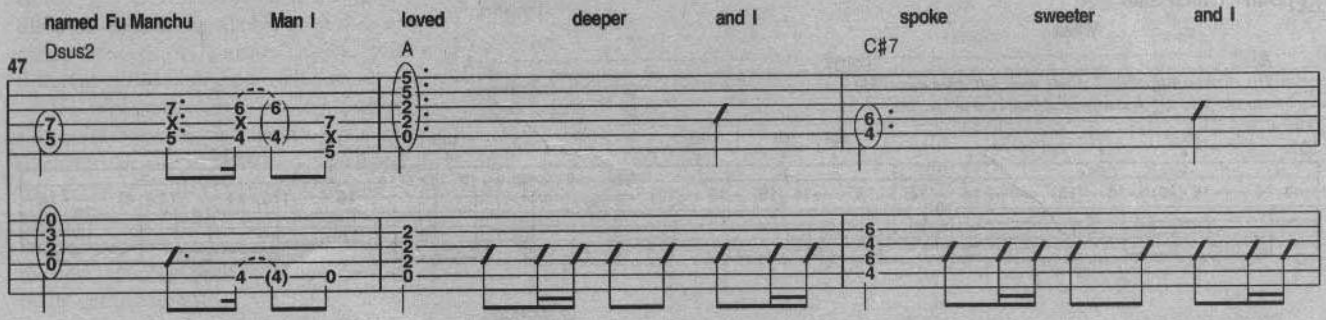

C Pre-chorus (0:48, 2:09)
and talkin' 'bout the options and talkin' 'bout sweet time"
three times that year I lost my dad
Well I I asked him "When it sank in
I finally read the Good Book and I
Em D Cadd2 Em
Gtr. 3 (play on 2nd verse only)
Gtr. 2
Gtr. 3 (elec. w/light dist.)
Gtr. 1
15
this might really be the real end how's it hit ya when you get that kind of news
took a good long hard look at what I'd do if I could do it all again
Man what'd you do" And he said "I went
And then I went
D#+ G/D Cadd2
18
cont. simile
D 1st and 2nd Choruses (1:03, 2:24)
sky divin' I went Rocky Mountain climbin' I went two point seven seconds on a bull
G5 Cadd2 Em D
22
*Gtrs. 2 and 3
*composite arrangement
Gtr. 1
cont. simile
named Fu Manchu And I loved deeper and I spoke sweeter and I gave forgiveness I've been denyin' "
Cadd2 G5 B7 Em D
25

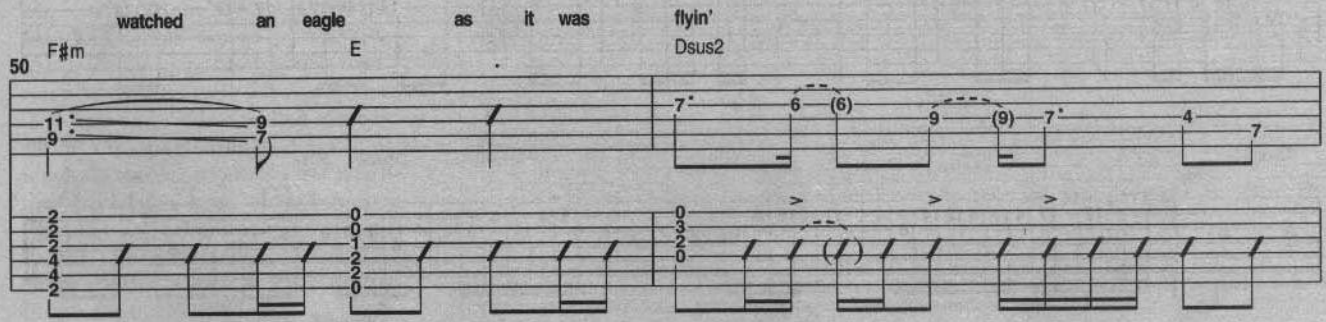
LIVE LIKE YOU WERE DYING Tim McGraw

LIVE LIKE YOU WERE DYING Tim McGraw



H **3rd Chorus** (3:15)







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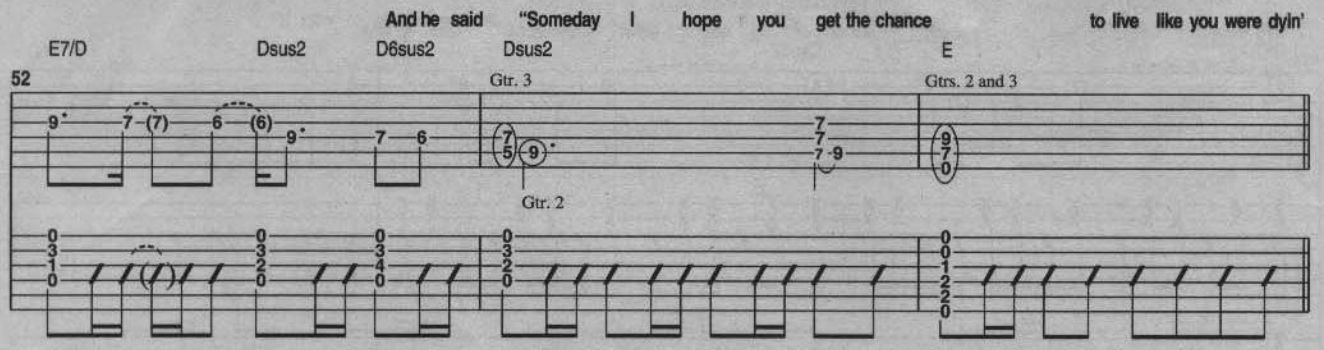
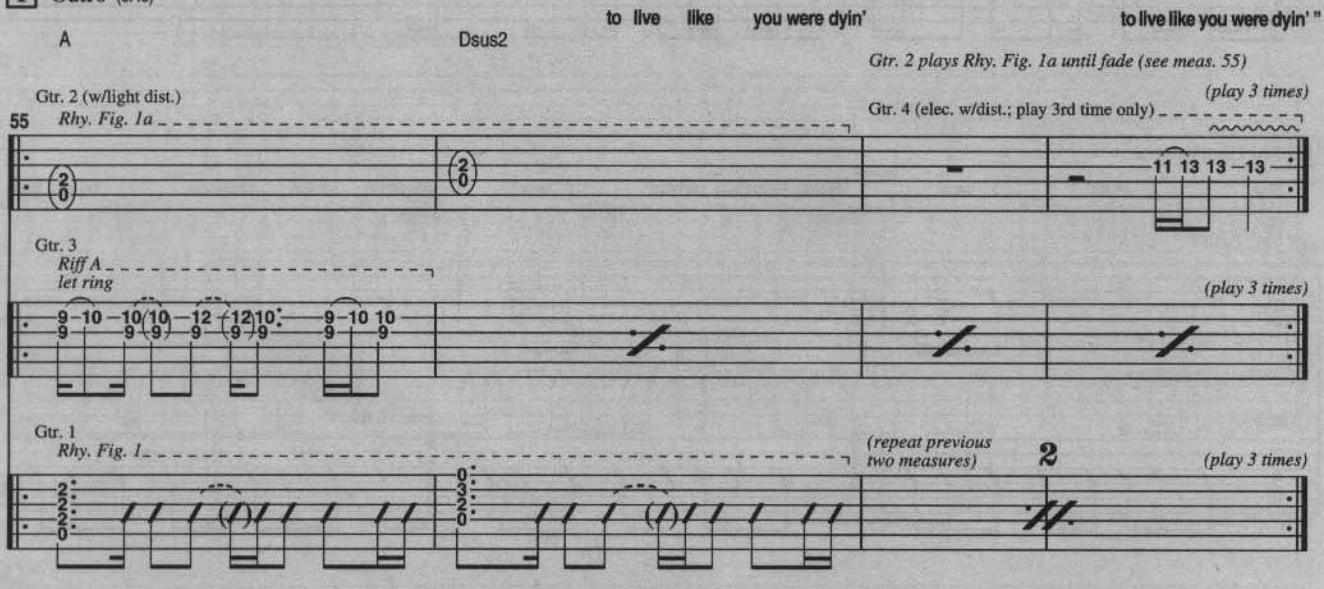
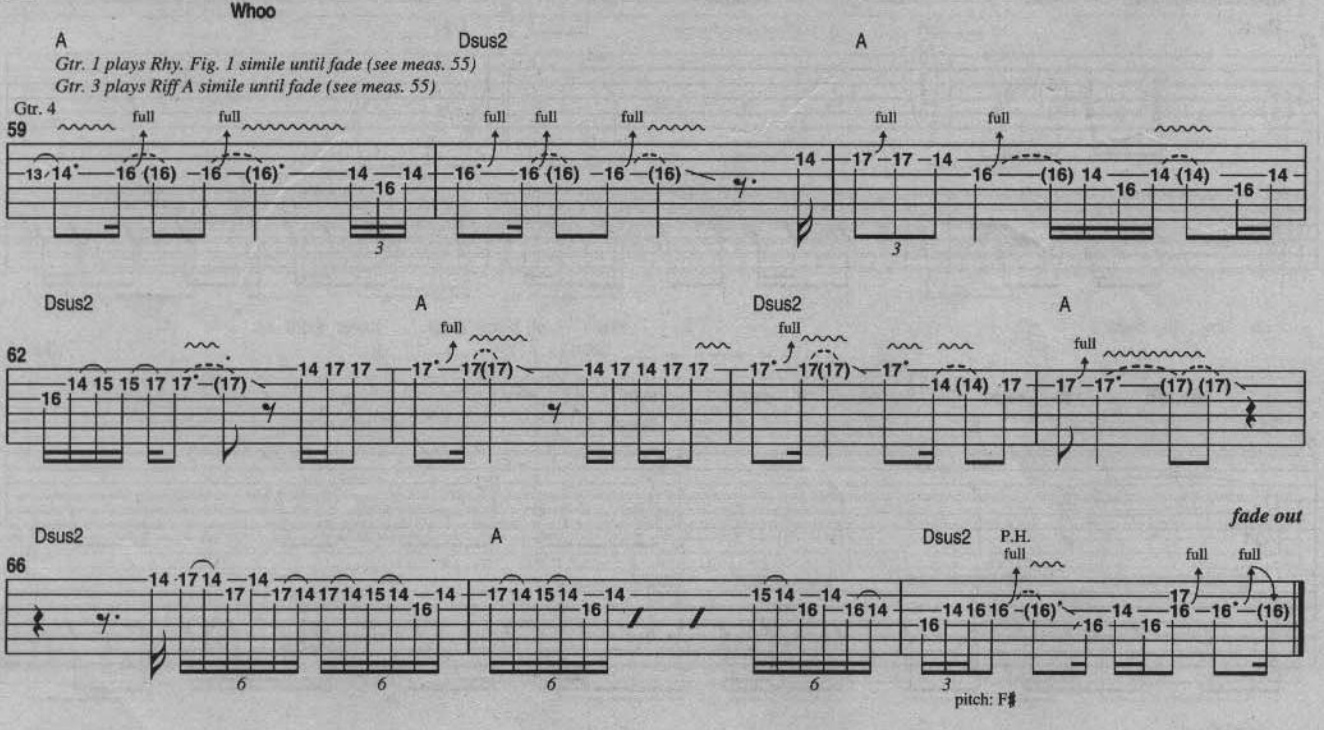

I **Outro** (3:48)



J **Outro Guitar Solo** (4:24)